

## ITTD Ceidiog 1

Okay. Usually when I come into the office in the morning, first thing I would do is, sort of, turn on my laptop get on to the internet and check my emails. Meanwhile chatting to whoever is in the office that day which does vary a lot because a lot of people work here part-time and some of them are not welsh-speaking so the use of language kind of fluctuates depending on who you are speaking to. And then really my actual work kind of varies a lot because we are a small company, and I am, kind of, spread across quite a few different productions so my roles on each one vary. so, I might be phoning people looking for people to take part in one of the productions which can mean speaking in either Welsh or English, depending on who you come across on the phone. also in some instances I find it quite difficult it can be quite difficult sometimes if you come across a really strong north-Walian accent and they are kind of unaware that you are not familiar to their accent, so they don't adjust their pace at all. which is what I try to do for them in return, because they mo... might not be very familiar with hearing someone that speaks the south-walian dialect, so I try to speak more clearly [laughs]. so yeah, that can be challenging sometimes. or it could be... ummm, what else do I do? Yeah, looking for people to take part in the programme, or their setting up filming for different productions, or for one of the productions I've been kind of assisting with editing the script. Umm. So there's that. but really, my actual... it really does vary depending on what needs to be sorted out most urgently, but I jump between different productions and... and kind of just get on with what needs to be done there and then. I am trying to think... That's really it! I am sure if you questioned me, I'd be able to think of more. But off the top of my head... Sorry that was a right fumble... [Laughs].

## ITTD Ceidiog 2

Okay, well, when I first come into the office I usually start off by checking my emails and chatting with whichever of my colleagues are in the office. Then, sort of what I do then kind of depends on what emails I've had and what I need to do to chase those up. it will also depend sort of on what sort of stage we are at with each of the productions, and what it is that I sort of need to get done need sort of, yeah, depending on that stage that we are at. So, it might mean making phone calls to find contributors, or making phone calls to arrange filming or yeah, anything along those lines, really. And then it would be a case of, I guess, discussing with colleagues or meeting with colleagues to sort of fill each other in on where we are at and who is going to take on what, sort of, responsibility for arranging whatever. And then get on with whatever I need to get on with. And then there is always other things cropping up, like you know, people popping into the office and saying: oh, can you do this for me or can you do that, or I need someone to do this for me, can someone take on this responsibility, does someone mind phoning so and so for me. there is there is always added things. So sometimes it can be very hectic, actually. and you are having to kind of multitask and juggle work across numerous productions doing different things on each one, like one could be doing the final paperwork that you need to submit one could be chasing up contributors, one could be editing a script. it really varies a lot; and then lunchtime. Sometimes I'll eat out, sometimes I'll eat in work with colleagues, sometimes I'll go out with colleagues to go and get something to eat. And then the afternoon we might have... it's not, sort of, so scheduled as this, so that we have a meeting in the morning and a meeting in the afternoon, but, we probably would have another catch up to see how we are getting on. But we do... whoever... depending on what production it is and

who else is working on that production there is a lot of, kind of communication in... because the office is so open plan we can just so easily shout over to one another as the day goes on, so it doesn't have to be such a structured meeting. so kind of informally, I guess, we keep up to date with what the other's doing and then in the afternoon, same as the morning, really, just carry on with whatever needs doing, be it emailing, phoning, and of course, obviously the phone is ringing all the time, so you're dealing with that. Simple day to day tasks like ordering stationary and things like that, that needs to be done; rounds of coffee. all sorts, really. and then depending locking up at the end of the day. That is usually how it goes.

### ITTD Ceidiog 3

Bueno, yo empecé a trabajar con Ceidiog, con la compañía, hace un mes, y yo me acabo de graduar de mi carrera universitaria y de mi posgrado. Mi posgrado es de contenido multiplataforma, entonces tú tienes un contenido y ves las diferentes plataformas en que lo puedes mover y distribuir, y encontrar la forma de hacer que el usuario se..., bueno, les interese el proyecto. Entonces, por eso es que yo empecé a trabajar en esta compañía.

Yo empiezo mi día a las 9 de la mañana. Ahorita estoy trabajando en un proyecto que se llama *Maccaroni* que es donde estamos tratando de... , bueno, el proyecto se trata que son 26 episodios el primer segmento y luego el segundo segmento son otros 26, donde cada segmento tiene, o cada episodio tiene una rima en galés. El proyecto es de un personaje que crea las rimas que es de tipo Peter Pan, o Santa Claus, o una persona muy mágica, ¿no? Entonces mi tarea es encontrar una forma de poder plasmar esa idea en algo que sería una página web o... otras opciones que estamos viendo.

Realmente mi día no está muy segmentado o qué es lo que hago día a día u hora por hora. Por mi pasado yo soy de..., me meto en internet y busco qué es lo que es, qué es lo que está pasando ahora en el mundo, cómo lo podemos adaptar y, que, nuestro contenido como puede ser alcanzado. Yo tengo una, ahora sí que, una desventaja, que yo no hablo galés, pero lo que yo intento es con mi..., con las personas que trabajan en mi equipo en Ceidiog, les pregunto: ¿tú qué harías? o, ¿a ti qué te gustaría ver? Y de esa forma yo puedo entender qué es lo que necesito hacer. Al mismo tiempo yo les pregunto, si eso pasara, si yo hiciera esto con la página web, ¿tú me responderías de esa forma? ¿Estoy dañando el lenguaje? ¿Las personas del lenguaje me van a

entender? ¿Sí o no? Entonces yo trato siempre de entender qué es lo que..., de dónde ellos vienen y de dónde yo vengo, qué es lo que puedo traer algo nuevo.

Prácticamente, ese es mi día a día, tratar de encontrar formas diferentes y creativas, en donde podamos usar nuestro contenido, pero al mismo tiempo no estar destruyendo lo que ya hay, que es el... el galés. Y realmente es una audiencia muy específica. Pero también yo estoy tratando de importar a los no galeses a los que no hablan el idioma, porque yo vengo... ese es mi... mi pasado, ese es mi background, como quien diría. Entonces yo estoy diciendo que si yo tuviera un hijo que quiero que aprenda galés yo como padre qué es lo que voy a crear, dónde voy a estar. Entonces ese tipo de procesos son los que, este, tengo en mi día a día.

Aparte de eso hay veces que tengo que ir a ayudar a grabaciones donde tengo que hacer el sonido. Y es muy interesante porque el sonido es prácticamente la parte más interesante de cuando cuentas una historia y yo soy el responsable de estar checando que el sonido esté adecuado, pero no entiendo una palabra de lo que dicen. Aparte de cuando dicen 'muchas gracias, se acabó la grabación'. Entonces, yo lo que..., cómo lo adapto a mi día a día es siempre, no importa lo que sea el contenido, sino que la calidad siempre sea alta, independientemente si es en galés, inglés, español, taiwanés, lo que sea. Es mantener la calidad independientemente del contenido. Y ese es mi día, acabo a las seis de la tarde, salgo brincando y hacer lo que me gusta que es, este, ver películas y televisión, por eso yo creo que en esta compañía me siento muy feliz, porque hago lo que me gusta.

Es un reto, porque no es mi idioma, pero es un reto que yo puedo sentir que puedo importar cosas que es lo que me gusta y lo que sé.

## ITTD Ceidiog 4

I guess, an average day depends on whereabouts you are on the stages of production, whether it is pre-production, production or post-production. Pre-production usually starts off so, at the beginning of the day, you'd have a, kind of, a production meeting, we'd find out what the kind of brief of the programme was, what kind of contributors we're looking for, that kind of thing. So, after all that's decided in the meeting, my role then is to identify places where you can get those contributors, I guess; putting the phone calls to find them. Depending on where we want to film, I guess, it's phone calls I make about locations agreements and access to the places to film for sit-down interviews *or for doing all sorts of issues where you have to get permission to film in certain places.*

I guess a lot of my work has got to do with scheduling, as well, umm, for production for when we're filming, umm, in terms of, you know, deciding how long each item that we are going to record, what time to set up the film, to travel from one place to the other, so then, how can we fit, what do we fit into a full day, really; and who is, I guess, it's managing the, you know, the schedules as well, really. In terms of actual production when I'm out on..., I do film and self-shoot using the camera as well. So my role at the moment has been to go out on the production and get the images, really. So, so I do all the shots, and in terms of using the camera, and some of the technicalities: observe white balances, and –depends on how specific do you want me to be, really–.

It is quite, it is quite a varied job, I guess. There is a lot of office work, and there is a lot of work outside when you are doing production, as well. On production I have to secure release forms, and that kind of thing. So, getting contributors to sign.

I don't know how specific you want me to be, really [nervous]. Yeah, a typical day mainly involves lots of phone calls, lots of planning, quite a bit of organization, and quite a lot of dealing with people, you know, face to face or over the phone. *So..., is that helpful?*

## ITTD Ceidiog 5

Okay, so working day, I'll just do preproduction at the moment, 'cause it is probably the most varied day, I guess.

It starts at 9 o'clock in the office, depending on what I'm looking for in terms of contributors, obviously, email – check emails straight off, see if anything's come in since the last time I was in work, or, usually with preproduction lot of it involves, as I said, looking for contributors, or locations, or getting clearances, or copy-right issues. So the majority of the morning is usually filled up with phoning people, and phone bashing, really. Lunch is about one o'clock. If we were planning for a..., there are different periods of preproduction as well. I mean, if we were going out to shoot, then it does involve sitting down and writing the schedules, and the time scales on those can shift. You can do one in an hour or, depending on how complicated it is, - one the other day was 42 pages, which took nearly a day to do, if it makes any sense.

So, it depends how complicated that shoot is going to be, as well. You might have one contributor one day where, on another day, you fill the whole day with six or seven contributors. So you are traveling [audio trails off]. I'm not really sure, what I can say that would help... Yeah, I can't. It so you have to constantly prioritize what's, you know, what needs to be done, you know, quickest, I guess, or first. So.. It is not a scheduled day as such, it is open to change.



## ITTD Ceidiog 6

I suppose, when I think about work, the word *think* comes into it. Because with this work in particular that I'm doing at Ceidiog I've come in initially to help Nia with ideas, so to develop programme ideas, if you like. And I think, my work therefore doesn't actually mean 9 to 5 because I will often come up with an idea, or if Nia Ceidiog herself has mentioned an idea to me that she is working on, or has thought of, it might be middle of the night when I am up with one of the children, or something, that I think 'ahhh!' I could do..., we could do this, or whatever.

So I think in terms of my work, I think it's continuous in my head, if you like. But then I have a routine, as in, I come to work in the office, and that's where, I suppose, it all comes out: My creativity, on paper, or, you know, whether it is research or phone calls or whatever. And I come into the office, I work part-time, because I have very young children, and I've chosen to work part time, and Nia Ceidiog's... It works very well, so I work three days a week. And I think because of that, and the fact that I've got children, I... and we work on children's programmes, I have a lot to give, and I have a lot of understanding about what Nia is looking for in terms of developing ideas.

So that's basically, - have I made my role clear I don't know -, but as it's a small company, of course, we do work across productions, and I've been fortunate enough to work on a new commission that's going to be filmed in December. As a script editor, if you like, or the scripts have come in from the writers over the course of the last, sort of, three or four months and Nia Ceidiog has asked me to, sort of, just look at them, read them, and to bring the stories clearer or to define the characters better, or... just sort of help with the scripts, because my background is a performing background which is why it also works well working here. Initially I was performer, I worked in

theatre in London, and now I've kind of gone to the other side, helping in production because of how..., you know, my personal life. But again that gives an understanding of the type of work that is here in the office as in scripts, because I've worked as a performer and I understand it from an acting point of view.

So that's another thing I've been doing, sort of script editing, I've really enjoyed that. And drawing up lists of props, and special effects, and things like that, that I really enjoy from my background. And things that I can visualise because of my stage kind of training, if you like. So that's another production I've been working on, because we all dip in and help each other. And then they have this documentary that's going on, as my colleagues have probably mentioned to you, about the day in the life of a child. And I'm fortunate really that I have a lot of contacts in, sort of..., I have a lot of contacts with teachers and, through my family, lots of children of that age. So, I'm also helping to contribute or to find and cast children for that programme as well. So when I come in the office, it's not just putting on paper maybe some of the ideas I thought of at night or whatever. But it's also picking up the phone, you know, trying to, kind of, find people, like, you know, people finding skills, you know, contacts and things, plus looking at script of another production. So it's multi-tasking my role, umm, at work. And because I'm only doing three days, which I've chosen to do, I find it really fulfilling. Because I don't know, you know, I might come in to the office today, for instance, and we have somebody who wants to talk to us about our work.

So to me, that's interesting, it's another... you know, something to think about. And then I'll go from this and I'll sit down and I might think about, umm, a child I've got to try and find or whatever. So it's very different my work. But I know this afternoon I'm going to have to look at the scripts again, 'cause I have to do some scene breakdowns.

So it's varied my work, and I wouldn't be able to describe it, from day to day, it's not exactly the same ever. And I think that is how I get fulfillment out of it, really.

## ITTD Ceidiog 7

I started here as production manager, full-time production manager. I just came for 6 weeks to do a documentary back in January and I'm still here. So at the moment I work part-time. I work from 9:30 till 3 and, basically, I kind of organize stuff.

So I make sure that I schedule the things in, so I know when we need to be out filming, when I need the footage in to be edited, and then I organize to make sure that the assistants producing the research are working on the right things, organising the right things. Then I look at what they've organized and then I make it work in a way that's most time and cost effective for us.

And I've got quite a wide brief, really. I kind of get involved in all sorts [of things], from, sort of, I make sure that we've got keys cut for all the rooms, to making sure that we've got a cameraman booked, to making sure we've got the stock ins, to making sure the camera is available, that people have schedules, have done risk assessments, all that sort of thing; just keeping tabs on everything, and sort of flagging up 'I need this shot by such and such a date because we are starting to offline'. So I run the schedule for the whole, all the productions we've got going on, so I can, sort of, match, cross match, when we are out filming, editing, when Nia needs to be in the dot, when she needs to be in editing, when they're out filming, making sure that the deliveries happen on time.

Basically, it is my job to oversee the production from the commission to delivery, and so I don't, I'm not the one that will be setting up the shoots or going out to do the filming. But I will be the one saying to people 'we need to get this shot within these time frames', what I need of them and then sort of, so I, you know, have responsibility for everything from the beginning to the end.

## ITTD Ceidiog 8

Well, the point is that generally I produce and direct the programmes, as well as, as being responsible of the company. I'm helped in the management of the company by Shelly who is on holiday at the moment. So, my day would normally start quite early, because I take the time early on to get on with things that I can do while people are not here, such as viewing rushes, readying for editing, writing scripts, and so on, so that I can get ahead. In terms of how I do that language-wise is quite interesting because, often editors are non-Welsh-speaking, or, in the case of Gavin, he is able to speak Welsh, but he and I, we've known each other for quite a long time, and when we met, we spoke in English to each other. So we tend to communicate verbally in English, though, obviously, there is a bit of... "well, you know where she says 'dyma fo', well, change that bit to where she says 'dyna hi' ". So there is a little bit of mixture the other way around, though, which is quite interesting. Anyway, so I'll do that sort of work and catch up with correspondence first, which involves using email. I haven't done anything about, for example, welshifying my email, as lots of people do. You know, when I reply to something, it comes in English. So that's just something I haven't done but I am aware that you can do it.

My emails are probably, I suppose, 20 percent in Welsh and 80 percent in other languages, obviously, mainly English. But there'll be a few things coming in, perhaps in French, or... in fact, in, in languages that I have no idea about, because, you know, we deal with companies all over the world. That's... with our main co-producers who are Al-Jazeera children's channel, we've been working with them – well, we've more or less finished now –, but we always, always dealt with them in English, not in Arabic, because they can speak English and we can't speak Arabic. So, emails and so on, and

then everybody starts to come in. So my day can be, either we'll have a staff meeting, which we try and do, but, you know, those slip. There isn't, **as you said**, a regular way of organizing our days, depends on what's going on.

The staff meeting is usually bilingual. But I like to think, that, you know, if people prefer to speak in Welsh, that that's acceptable to everybody who doesn't completely understand Welsh, and everybody who comes to work here, I tell that, you know, well, **because Welsh is the language of our programmes, they are likely to be in situations when Welsh is spoken around them.** And, you know, I ask them do [if] they mind that. And up to now, no one has said that they do, but we always, sort of, in a way, it's sort of, it's a trick that we do, isn't it? You know, we don't translate things directly but we do say things twice very often, to get up to... So, on that point as well, staffing, I do try and make a point in having not just Welsh speakers on the staff. And there are two reasons for that: one of them is that, I just like to have a broader perspective on everything; and the other is that we have aspirations to continue to coproduce with countries all over the world, and having people from different kinds of backgrounds I think facilitates that. So, that is on the, sort of, staffing therefore.

Managerially, because Shelly, who shares the managerial responsibility with me, is learning Welsh in her third year now, **we always deal with finance in English.** And, we haven't actually crossed the bridge, though it is the intention for her to, sort of, to continue more with her Welsh, because she is very keen to do that. And so I can foresee that there would be, at a later date, more in Welsh language involvement, hopefully, in the sort of general running of the company. Then on a day when I am out filming, if we're out on a documentary shoot, for the children's documentary, we've tried to crew with [a] Welsh-speaking crew, just to help the children along, really, and

to create a Welsh-speaking environment for the work to happen. And that's normally what happens. It can be a day which is, in terms of our crew and subjects, 100% Welsh. On a day when we're in studio then the language will be mixed because that involves far more people, **and some of those people will not be able to speak Welsh.** And we're quite used to, I mean, **I'm quite used to this business about back and forth between Welsh and English,** it's something I do and, I think, to tell you the truth, by now I think it is part of my make-up. Though, you know, I, because I'm a little older than the younger generation and because, I suppose, I remember the struggle, then I will try and make a point of ensuring that Welsh is always at the forefront of peoples' minds, and they are connected with this.

I think it's really interesting in terms of staffing, actually, 'cause, you know, for example, Nathan is the person who is actually shooting the documentary from now forwards, and, because he was very insecure about his Welsh initially, and for me that was quite an opportunity, in a way, because I wanted to encourage him to continue with his Welsh, and I feel he has come a long way, though he lacks in confidence still. But that, you know, I'm not sure if that is a personality thing or whether it's just the confidence about the language, anyway. So, for example, when I am out shooting with Nathan, and we are just getting to know each other in terms of cameraman and, director out on a shoot, it's quite funny that sometimes I will, instinctively, - it happened on Sunday several times – **when I was trying to point something out to him that needed to be done quickly, I, instinctively, did it in English,** because I thought that he would respond more quickly... and he did, yeah. So, that's when we are out in a shoot. A lot of my day will be spent, also, in, meetings with people. I suppose about 20% of my time, at least, is spent trying to secure work, going forwards. And at the moment I'm

investing, and have been for a long time, a lot of time in trying to secure work from outside Wales, 'cause I feel it's really important, but... you know, 'cause we can't depend on S4C and keeping our company floating and has been quite a challenge on to the last S4C administration, you know, 'cause we are a relatively small company, but we have managed to buck the trend, because we've had this work from, Al-Jazeera, and other channels. So, you know, it's part of my strategy for the company that we do seek more work from outside.

So, you know, whilst that is mainly for our company health and growth for the future, I also find myself while I'm doing that work in the position where **I want to raise the profile of the Welsh-language along with the Welsh-language broadcasting**, and that's something that's happened quite naturally in a funny sort of way, because we've raised our profile within the pre-school programmes' world. I've been invited to lots of conferences and places where I'm able to raise our profile by, say, sponsoring a discussion, seminar or something like that. And also because of that... because, it's quite interesting, because the name of the company is a very Welsh sounding name, or at least, to people who don't know Welsh, sort of, a different sounding name, now or something like that, then people do tend to ask questions, which gives me an opportunity, to mention that we do work through the medium of Welsh-language. And I get a, a satisfaction out of that. Because I do feel that there has been an awful lot of **derogatory attitude towards the Welsh-language and Welsh-language broadcasting** throughout UK media... – **I'm talking a lot here** – part of that, which I think is quite interesting, might be useful for your, work, is that, the pre-school market is, is really quite a small market, funnily enough, so you get to know quite a lot of people working at the same level as you, quite easily. And, when two years ago



there was a lot of, talk about cutting children programmes in English, S4C was increasing their children's hours in Welsh, and a lot of non-Welsh people, suddenly became very interested in Welsh producers because they thought there was money to be had here, but had no interest in actually producing in the Welsh language, at all. And many of them have taken huge advantage of what's been available, in terms of funding, they've been able to access the IP fund through coproducing with Welsh companies. They've been able to secure grants to come and work in studios in Cardiff, which are all things which we, as Welsh-language providers, aren't able to do in the same way. And that's quite frustrating, whilst at the same time they're sort of looking down their noses at us.

A few companies have benefitted from that, - Dynamo, next door -, happily have got a lot of work on *the ground parm.. pocket*, and that sort of thing. But, I think my point is that, you know, **we haven't been able to change the perception of how important and how good Welsh-language broadcasting for children is**, and I find that quite frustrating, to tell you the truth. You know, they're only interested in us when they can get something out of us and, at the moment, we are now, sort of, leading the field in the UK. So, so, you know, **that is something that dwells on my mind in terms of language quite a lot because I think it's political**, and I really feel even though, you know, I work in a, in a field like children's TV which shouldn't be cynical, that we have to be politicised about it, and open, and somehow break outside, or break through the constraints of the United Kingdom, 'cause I think that's a big issue for us. **I think that S4C is compared with UK network TV and not World TV**, in the same way as Welsh-language music is, and I think somehow we need, we need to, so another thing I'll be doing is trying to make contact in the international market but with different people.

So whereas, say, the BBC will naturally, or companies making programmes for the BBC naturally coproduce with the bigger nations, and, you know, budgets would be quite high and all that sort of thing, I've been recently, of the last year, two years, looking into the possibilities of coproducing with northern European countries. Some of them understand bilingualism, which is good; Belgium, and, also the Scandinavian countries of course, 'cause they, they... Finland, for example, where you've got Swedish, and Finish, and all that sort of stuff. As far as minority languages, though, I don't think there's a great track record there. But, yeah, so, I'll be dealing with, people from *Syndicate* in Amsterdam, who... you know, I am going there in two-week's time, so that will be a part of my day to day. **So, yeah, it's as you said, you've already observed, it's very, very, very varied, and, but probably 20/80 percent Welsh and English....**

## ITTD Cwmni Da 1

I come to work in the morning. At the moment I am working in a production that has to do with accents and dialects in Wales, and my main job is finding contributors for the programme and locations... and organising. It's a one day shoot at a specific location, so I phone people up to organise that.

And have conversations about what are the possibilities for the show, what sort of material could be performed, and then I have regular meetings with the producer. And, he will... decide if he wants to use some of the material that I've discussed with potential contributors.

I'm on the phone a lot, I use my computer a lot. And I have meetings with the production team, because there are about seven of us, so it is important that we do speak to each other as often as possible because everybody has a specific role, and so we need to be checking with each other, you know, what we've been doing so that we are all working towards the same goal.

## ITTD Cwmni Da 2

Well, I work for Cwmni Da as a researcher. The programme I'm working on at the moment is called *ar y Lafar*, which deals ...it's a programme about different dialects in the Welsh language.

Ifor up Glyn goes around Wales and he interviews people of different areas, and we have a programme of readings where we have people reading in different dialects.

What I'm doing at the moment, I come in in the morning. My work really is to find an audience for these reading sessions. So I phone around contacts from the different areas, try and persuade them to come in, and just enjoy the readings while we have it televised for S4C.

So really my work is to phone around, contact people, arrange venues, arrange accommodation for the crew. General arranging work, that's what it is.

Skills, well, I need linguistic skills on the phone, most of my work is carried out through the medium of Welsh, because I am trying to get Welsh people to come to... be part of an audience for a Welsh programme, so obviously most of the skills I would need are... the use of the Welsh language, very fortunate, really, to be able to work, more or less, throughout the time through the medium of Welsh, which is brilliant.

Skills, well I need to be fluent in Welsh, I need to be confident on the phone in Welsh, I need to be confident as well in literary skills, as well, I need to be confident in writing the language for press releases in both English and Welsh. We try to get information out on the Internet, and obviously in the local papers, so those are very pertinent in the current work.

**What else can I tell you?**

I'm not involved with any of the editorial work, and I am certainly not involved with anything technical, I'm not a technical person. It is research work.

So it's really linguistic skills, that's a... I would be the last person to do any technical work. I also need to know where to find material, so again linguistic skills to contact perhaps the local library, the National Library, S4C. So that's linguistic skills once again, through the medium of Welsh.

### ITTD Cwmni Da 3

So, I suppose my actual job here is, sort of, a director. So there's sort of two aspects, I suppose: you've got the office-based work where you do, sort of, preparation work before you go out on location, and, I suppose, the challenges there... if you found different contributors, you want to make sure that you are able to communicate with them; that they know exactly what you want.

I suppose the biggest role it's, when I'm actually out on location, I am solely responsible for the crew. So, I've got to make sure that I'm able to communicate clearly, that people know exactly what I want. And I suppose it's sort of a give and take situation, you know, sort of, relationships as well.

They'd have to be... they have to...

Before you sort of go out on location you've got to know, yourself, exactly what you need out of the item; what you are going to be filming. It is difficult sometimes. If you are indecisive that's difficult, because I think, within my personality I can be an indecisive person.

But then, when I step into a role within my job I sort of, I turn into, somehow, a different person. And I've got to, sort of, I've got to be decisive, and I have to be able to communicate well and blah blah blah.

That's the sort of main aspect, I suppose.

## ITTD Cwmni Da 4

Well, my role in the company is a researcher. Anyone coming in to be me would need to, probably the main thing would be, to be able to multitask.

I end up doing a lot of things at about the same time. I could be looking for information for scripts, so facts and figures, I could be looking for where to source materials, where to source archive pictures or footage for inclusion, that includes negotiating prices and rights and doing the paperwork for that.

I am also sort of finding contributors, making sure they are suitable for the task, and sorting out all of the paperwork, again negotiating prices and things.

Also locations, I spend a lot of time trying to find locations, trying to find contact details for them, negotiating hiring them, sorting out paperwork for that.

I also do lots of timetables, so when the crew is going on shoot, sometimes I go on a shoot with them, but rarely. I'm usually in the office. I'd be organizing their schedules, in communication with the team, but to find out exactly what everybody needs to do, and then put it all down on paper, where they need to be, when they need to be there, and anything they need to take with them, any conditions that they need to be aware of in the location.

I also do risk assessments, I've done the Health and Safety course, so I am the competent person to do risk assessments. Which go with the time tables then, again communicated to the crews what they need to be aware of on location. What the risks might be, and actions to take.

Whether or not they will read it, that's another matter, but there we are.

So yeah, it's a very, it's a very varied job, there's a lot of different aspects to it, and you do tend to end up doing more than one of those things at the same time, and sort of

juggling between them. If you are waiting for an answer to come in from a call or an email, then you are getting on with something else, very often you have to drop that as well, to find something out in a hurry. So it's fairly quick thinking, you need to be very flexible.

I also end up doing odd little bits like sorting props, and adapting props, sort of art-department type stuff, so flexibility is a big part of it.



## ITTD Cwmni Da 6

There is no such thing as a typical day for the double, but what I could give you is an idea of what the double would have to do during a so called typical day. The main reason that there isn't a typical day is, because I am the general manager, I am also in charge of two separate offices, and part of my remit is that if anything is required in one office, I need to shoot out to that office at any time, so that could be a phone call or an email.

But a typical day would be. In to work at 8:45, say hello to the staff that are in. Switch on the laptop and start sifting through my emails. Invariably I prioritize based on who they're from or what the message is. 9 times out of 10 I know whether I've got a spam email, I also am aware that I should have or expected emails, so I address them immediately.

This can take possibly an hour or so.

I have in the last few weeks had days with numerous meetings, so be prepared to meet different people. Recently we've met a tutor from the college, 'cause we've taken on an apprentice, for the student apprenticeship scheme.

I would meet with that individual for, say, an hour, we would go over the requirements of what the individual would've expected in the college, and what with us. So, my double would need to know what we expect from him and what the college expects from that.

9 times out of 10 after that meeting is finished, I probably sift through my emails again, a lot of email can drop within the hour, again prioritise, answer where required. And then make phone calls as and if required. Who knows, you might receive an email that says that the system was down in the other office, I would therefore either have to

organise that the IT team to go down there, or go down there myself, as the individual would hopefully have a bit of IT knowledge.

Then probably more meetings, meetings that I would chair, typical meetings that I would chair would be the management team, we have a senior management team, which is the three Cwmni directors, and there is also four managers. I chair that meeting. That meeting discusses elements such as: budgets, production, staffing, and preproduction. All four managers have an agenda, we follow the agenda, I chair the meeting and at the end of the meeting we agree on the next month's meeting and then I would invariably go back to my office and prepare the action points from that meeting whilst they're fresh in my mind. I would play notes. Other meetings that we've had to had is... recently, we've been approached by local companies who want to commission work, so I am the link between local councils, other people who would like to commission film work, go through their requirements, again listen to what they have to say, suggest where is required, and if we are able to come to an agreement, sort out a budget and ultimately book the required staff to do what would be required of... the clients.

After this meeting, again, – it looks like I do nothing but meetings – but there are things that crop up. After this meeting, probably check my email again, make phone calls as required. Something that I do on a regular basis is visit my Google calendar. Google calendar is the way I book my meetings and also help with the company cars. We have a system of booking company cars, so the individual needs to be weary of that. Main reason he needs to be weary of that, is that another thing that can drag you out of the office is that something's wrong with one of the cars, it's me that tends to

be the person, or the double would tend to be the person that would jump in the car take it to the garage and get it sorted.

Towards the end of the day, then start sifting through my emails. I look regularly at our schedule, time sale schedule for staff and productions, alter that if need be, add any appointments for the next day, and I try to leave the office at around 5:30, and say bye bye to the people who are there, and that's a typical day I'd suggest.

## ITTD Green Bay 1

Today's been interesting because it's the deadline of radio submission for Radio Wales the National, umm, English language channel of, umm, of Wales, umm, and I've been getting to get some proposals which I've researched and written in English. But whilst research in these subjects I've come across things that would work better on the Welsh language station, which is Radio Cymru, so then I do, sort of, I would say, I'd start my research in English because there is more content available on the web and books, and things like that, in the English language. I wouldn't say I translated them, but I adapted, I would adapt them then for, umm, into Welsh and to suit the Welsh language audience, because what you find is that the Welsh language audience for Radio Cymru is different that the English language audience for Radio Wales. So some things work for both channels, and things don't... sometimes, both subjects would work for the same, for the both channels and that's fine, but today, in terms of using the language, I've been using English today, and, umm, but I had to phone someone from BBC archive who I always speak to in Welsh, umm, and it was quite hard, I always use him for the Welsh language station, that plays it, and it was quite hard explaining to him what I wanted, because what I wanted was in English. That was really hard, because I was... it would've been easier to start the conversation in English, but because I've always spoken to him in Welsh, then, that wouldn't feel natural to me or him. So that was quite interesting today.

But usually, umm, I spend my day phoning people for radio programmes, if I've got a radio programme commission, then, umm, then I phone people. What I find with the Welsh language programmes is that there are less people, obviously there are less Welsh speakers than English speakers, so sometimes it's hard to find contributors, and

then it's a matter of discussing with the station's editor whether they would want an English speaker who knows more about the subject or a Welsh-speaker who knows less, but can speak fluently in Welsh. So that's sort of things that I do.

## ITTD Green Bay 2

So a day as a production manager in a sort of a drama situation; sort of, the crew and cast, most of the cast would be Welsh speakers, so there is no problem there. **I would speak to them in our language, so the Welsh language, because they all, sort of speak Welsh. But with our crew which is about, sort of, 25 people, I would say that, two thirds of the crew didn't speak Welsh.** So of course then, you'd have to, sort of, speak to them in English and, sort of, send them a contract in English and also we've got to translate the scripts, which would be in Welsh, we'd have to translate all the scripts to English for them to understand. Most of the facilities, sort of, from what I remember, most of them were non Welsh speakers, sort of, when I talk about facilities that would be to, sort of, like make-up tracks, costume tracks, three-ways and everything like that, I had to speak to them in English, because, yes, I think, most of them were non-Welsh speakers. Facility houses then, where we get the cameras or something like that, they would be, most of them would be outside Wales, but most of them would be non-Welsh speakers

So really in a way it's your cast, your actors, who would be the Welsh-speakers plus, sort of, some of the production crew which are... where it is important for them to understand and speak the Welsh language, such as the producer, obviously, for it to do the scripts. For myself, it would be, sort of, it is an advantage to speak Welsh, and my assistant, the coordinator definitely speak Welsh, and also for people like the first aides and second aides, they are the ones who run the floor and also get hold of extras, and most of the extras that we've got, I would say, three quarters of them did speak the Welsh language.

So really, it's, sort of, most of it is in the English language, apart from the specialized people, such as the actors and some of the production staff. And what else in my day, sort of, that's about it, really, contacting people, contracting them. I contracted them both in the Welsh language or in the English language depending on whether they spoke Welsh or not. I think that is about it.

### ITTD Green Bay 3

Well, I've got a number of roles and they all tend to overlap and intertwine and interrupt each other. One of the things that I need to do tomorrow is to look at a Welsh-language translation that's been done of the English language script for an international programme which is in the editing suite at the moment. So I need to look at the actual Welsh words that are being used, we started with an English script, and that English script will be delivered to National Geographic and to other broadcasters around the world. But we now need to adapt that for the Welsh audience here in Wales. And we need different emphasis. For instance, in the International script we are dealing with the stories of Christian missionaries coming to Fiji. That story is dealt with very efficiently but quite quickly in the International version. It is of particular interest to the Welsh audience because of our Methodist tradition, so I need to think of how we are going to build that up in the Welsh version. So I'm looking at Welsh language words and I'm thinking about how the English language script is going to be adapted.

There is another issue as well. The English language script is in some ways quite technical and rather formal, it will be spoken as a voice over by a narrator who doesn't appear on the screen, so it has to be formal and neutral and official. It's rather in that sense bland. The Welsh language programme, when we get to it, will be presented by a well-known Rugby player, former Rugby player, who speaks with a very strong local accent and whose Welsh is very informal, and very everyday, and sometimes has English words or English phrases mixed up in it. So I have to adapt a formal English language script for a Welsh speaker whose Welsh is perfectly natural, perfectly engaging, very, very, specific associated with a particular area of Wales to make it sound natural. And that's quite a, a task.



What else am I doing, I'm also looking for programme ideas for future business and I'm thinking about ideas that come in, uhh, to do with the Welsh language radio service and to do with the S4C service, many ideas pass across my desk, some of them are more suited for National Geographic, or for the BBC or Channel Four in London, some of them may spark thoughts about what we might be doing for Welsh language programmes next year. I'm also thinking about a specific project which is already commissioned where we need to find a scriptwriter who will be able to write in the persona of Richard Burton. Richard Burton's a Hollywood film star, but he was Welsh speaker, and we're wanting to tell a story about his relationship with his brother. So, we want to try and find a scriptwriter who can dramatize that relationship and find out what was going on between two brothers at a key point in his life.

And I am answering lots of emails most of which would be in English, some of which would come in in Welsh, and because some of my colleagues here are not Welsh speakers, I may need to gloss them or to pass them on, people can deal with that but I may need to put a quick translation in or to have a word with somebody about 'look, this query's come in from S4C or from a viewer or from a contributor, could you please move it on, but I need you to know this is precisely what they're asking. That probably would be enough to fill the day.

## ITTD Green Bay 4

On an average day, I would say my day starts at 8:30 in the morning, and ... depending on who you are working with, some people join you at 8:30 in the morning and others join you much later. And it can be varied, there is a process within a programme, that if you are working on a documentary for example, you would work more closely with the director at the start than at the end, because you are discussing the selection of interviews, or construction and order of the documentary, and so that will mean that you work very close with the director, so that you watch interviews from the start and you both say "I like this, I like that, I think that was very strong". And you sub-edit those down first, and so you have the strongest pieces of interview. And then you go through again and you start placing them in an order, to start constructing the programme and generating the work through day after day, and that process could take, maybe two weeks two and a half weeks.

Then you would... then the director, more or less, can be released and I could start with own more, by adding music in bringing in some emotions into the programmes, into putting space into the programme and trying to develop a range of tempos, so you don't want everything being one level you want things being sad or happy, or a shock in places, or whatever, you just want to change that tempo all the time, but all the way you want it to make sense. And so you just continue working really through it so it depends what I do and what process of an edit I am, so no one day is the same for me.

So I tend to work until 6 o'clock in the evening, I would say, and try not to work too much out of those hours, sometimes you do, but I think you maybe feel tired and not offer the programme as much as you can do when you are fresh, and personally I am better in the morning than in the afternoon or in the evening, and so if I needed to

spend more time on the programme I would start even earlier in the morning and still try to finish at six, six-thirty at best

It is difficult to say what I do in a day because it does change hugely.

## ITTD Jujunula Makuira 1

Bueno te digo que a las 6 y cuarto, a las 6 por ahí. Tú tenías que prender la planta que es la planta local de acá de la emisora cuando no hay luz en el pueblo. Tu prendes la planta, y entras al estudio de la parte técnica donde están los aparatos, tú empezarías prendiendo luego el Rap de sonido, y después prender el computador. Y te irías al cuartico de transmisión, donde tu prendes el aire del transmisor, abres el suiche de... que alimenta el transformador. Y aquí en el transformador tú prendes el aparato que es el transformador. Tú entrarías otra vez nuevamente a los estudios de la parte técnica, o sea donde opera el operador técnico, que hasta el momento estamos trabajando, operando la parte técnica y también, eh, haciendo también lo que es la locución, la animación.

A las... faltando cinco minutos para las seis, tú tiras la identificación acostumbrada que es una identificación que tenemos acá. A las 6 en punto emites el himno nacional, que lo tenemos así acostumbrado. Ya terminado esto pasamos una identificación donde dicen "Voces y sonidos de la madre tierra". Pasamos esta identificación y terminada ésta, entras con un instrumento musical wayuu, que es la kashaa, o puede ser la Torompa o el Massi. Y entras al rato... dejas recorrer como unos 5 minutos o hasta menos. Hablas en wayuunaiki, saludando, dando la bienvenida, te expresas a la comunidad, mencionas la emisora, saludas de paso a las comunidades, en wayuunaiki. Terminado esto, tú buscas un cuento, localizas el cuento mientras tú estás hablando, en el computador, y anuncias el cuento que vas a emitir. Tú anuncias el cuento, de quien es, y de donde se sacó el cuento, y de quien es el cuento. Entonces, después que terminado el cuento, tiene un horario... hay unos cuentos que duran 17, 20, 36 minutos de duración.

Después que tú termines de saludar a las comunidades, mantienes siempre el tema musical de fondo que es el instrumento musical, cualquier instrumento musical que tú utilices en el fondo. Tú mantienes ese fondo. Emites... anuncias un cuento, el que vas a emitir, de quién es, de quién es el cuento. Tú miras la duración del cuento, porque hay cuentos que duran 20, 30 minutos, hasta menos, hasta 12 minutos. Después que termina el cuento, tú, con tu música de fondo, que es el instrumento musical que tenías, tú te mantienes ahí, vuelves, entras otra vez, das un consejo con respecto al cuento, o medio explicas o medio resumes el cuento, y hablas, anuncias algo, con respecto al cuento. Y para variar un poquito lo que es el cuento, entrarías tú también anunciando un jayechi, anunciando el jayechi, y en este espacio que tú estás aprovechando ahí, saludas también de paso a la comunidad nuevamente, a las autoridades, a los ancianos, y a los niños. Y tú anuncias el quién compone el jayechi, quién canta el jayechi, la persona quien canta el jayechi, tu anuncias. Y qué es lo que él quiere decir en el jayechi, que estás mencionando, que estás anunciando... si se trata de un hombre enamorado, o de un hombre que esté sufriendo por el amor de una mujer. Es eso, todo lo que emite el personaje en el jayechi. Tú pasas el jayechi, terminado el jayechi, y vuelves, puedes entrar como con otro cuento, calculando más o menos el tiempo que es de una hora que es el espacio de momentos culturales. Emites el cuento, anuncias el cuento otra vez, y te mantienes con la música de fondo que es, la kasha, el massi, la torompa, cualquier instrumento musical wayuu.

Pero siempre te tienes que mantener expresando en Wayuunaiki, en este espacio. Continua, terminado el cuento, ya casi complementando el horario que es de una hora, finalizas ahí, te despides en wayuunaiki, agradeces a la comunidad por haberte, por haber sintonizado, y todo eso, pero todo tiene que ser en wayuunaiki hasta las 7 de la

noche. Y continuando a las 7 de la noche, si ese espacio, si el otro compañero no está, tú continúas de siete, para variar un poquito y no estar ahí en un solo espacio.

Tú varías el programa, en, con variedad musical supongamos que tú quieras emitir o llegue alguna visita, entonces le dedicamos también el espacio, tú le dedicas el espacio, le haces entrevista, le preguntas cualquier cosa, algún personaje de dónde viene, o alguna autoridad, de dónde es, cuál es su comunidad, como funciona su personaje en la comunidad, o sea tú puedes irle preguntando todo eso, con respecto a eso. Ya a las 8 de la noche, si no están los otros compañeros, tú puedes continuar con la variedad de música en castellano, y eso, vallenato, merengue, salsa, tú la vas variando, pero siempre anunciando lo que es la emisora, y también os servicios, los avisos que te hacen llegar. Te los hacen llegar en castellano, el mensaje en castellano, tú tienes que traducirlo a wayuunaiki para que algunas personas lo entiendan también. Es eso.

Entonces continuando ya la programación, como es horario de cuatro horas nada más, tú continúas a las 9 de la noche, hasta las nueve y media. Ya si ya tú no puedes ir también para no ser muy cansón, tú podrías variar la música ahí, y ya podrías dejar de trabajar a las 9 de la noche, pues ya casi a las 9 de la noche la comunidad no sintoniza a esa hora. Y tu vienes para ya ir a despedir a las 9:30 tú cierras el programa, anunciando, agradeciéndoles a todos, agradeciendo la sintonía a las comunidades, tu cierras y dejas correr como 2 o 3 músicas ya para finalizar. Tú vas bajando una tecla en el computador que eso minimiza el volumen en la, en las radios donde está sintonizando la gente. Eso va bajando poco a poco, Y tú cierras, apagas el aparato, apagas el computador, apagas el rap de las consola... de los equipos que están acá y te vas para el transmisor y cierras el transmisor, apagas el transmisor. Eso es todo cuando estamos trabajando con la luz del pueblo. Pero cuando estamos trabajando con la luz

de la emisora, todo lo hacemos con calma. Poco a poco, ir apagando los equipos poco a poco, eso es lo que tú tienes que hacer.

## ITTD Jujunula Makuira 2

Mi nombre es José Leonardo Uriana González, yo hago parte de esta emisora de ecos de la Makuira, Jujunula Makuira, acá en corregimiento de Nazareth. Esta emisora emite su señal con doscientos cincuenta vatios de potencia. Se escucha más que todo en la alta Guajira. Esta emisora viene funcionando al aire hace... va para dos años de estar al aire. Y yo hago parte acá, como colaborador de esta emisora. Y lo primero que hago acá, antes de prender la emisora, es llegar acá a la emisora, abrir la puerta, entrar al estudio, primero hacer el aseo general, la limpieza de los equipos. Ya después hay que verificar el fluido eléctrico, si es que la planta del pueblo está funcionando, o si no, prendo la planta de acá de la emisora, primero tengo que revisar la planta, como está de aceite, como está de combustible. Si está fallo, si hay que completar el combustible, si hay que completar el aceite, hay que completarlo. Después ya medir el aceite, conectar la batería, a prenderla. Y primero tengo que fijarle las cuchillas, si estoy conectado con la luz del pueblo, o sino con la planta de la emisora, prendo la planta, subo la cuchilla.

Luego entro acá a la emisora otra vez, entro al estudio, prendo el aire, el estabilizador, el computador y los otros equipos, el modulador estéreo, el otro amplificador de sonido. Luego me dirijo a donde está el transmisor, a prender el aire, el estabilizador y a prender el transmisor. Luego me devuelvo otra vez a la sala de estudio, tengo que fijar la sala de locución, prender el aire también, a organizar ahí. Luego me siento ahí en control, a programar lo que tengo que hacer al día. Ya la emisora funciona de 6 a 10, cuando prenden la parta del pueblo, prendo la ... prendo la emisora, programo lo que tengo que programar. Este, las identificaciones de la emisora y a las 6 en puntos tengo que colocar el himno nacional y el himno departamental, es en wayuunaiki y en lengua



castellana. Luego, hay una identificación que es como un cabezote de entrada al programa “momento cultural” se transmite de 6 a 7, donde uno transmite lo que es el cuento, el jayechi y los instrumentos musicales. Pongo esa identificación de cabezote de entrada, luego hago la invitación a los oyentes, o sea, el saludo, la invitación a este espacio, o este día, para que sintonicen el programa que se transmite día a día a través de los 90.2

Ya primero pongo un toque de kashaa, un instrumento musical wayuu. Después ya pone uno a emitir el cuento. Ya a lo que se acabe el cuento pongo una identificación y después explico el contenido del cuento, de qué se trató, de qué habló, qué mensaje nos deja. Después otra identificación. Luego un jayechi. A lo que se acabe el jayechi pongo una identificación. Luego a explicar el jayechi, de qué trató, qué mensaje nos deja. Y aja, Ya a lo que se acabe, a las 7, pongo otra vez el... identificación, o sea el cabezote, ya de salida. Ajá. Ya después de las 7, como a las 8 es un espacio libre para que ellos puedan participar, si llega alguna visita le damos un espacio, una mesa de diálogo, de conversatorio. Y en ese espacio también le damos lectura a los avisos sociales, más que todo a los avisos sociales, tenemos que pasarlos en lengua castellana y luego explicarlos en el idioma wayuunaiki, para que los oyentes lo entiendan más. Ya después de 9 en adelante, de nueve a las nueve y treinta ponemos una variedad musical, así de corrido.

Ya faltando como 15 minutos para que se apague la luz del pueblo, cada uno tiene que ir ahí a apagar los equipos, apagar el computador, apagar los otros equipos, el aire, apagar los transmisores y apagar los estabilizadores.

## ITTD La voz delas islas 1

OK, My beautiful people on that side of the camera, my name is King David Gordon Charson and so, my ... from Saint Andrew's Island, the best part of the whole Colombia, and my job daily is to have my programmes on the radio station, the voice of the island, our voice, your voice, each and everyone of our voice also.

And I am the director of the programme that we pass you on weekend by the name of Feelin' Eiry, it's a reggae programme a polemic programme also, a programme where our native people from the whole archipelago could interact with us give their spontaneous opinion, talk about the different problematic that we have, and so this is a programme that don't have no partiality neither with the government, neither with the opposition. All we want in this programme "feelin' eiry" is the truth and only the truth, and nothing else and but the truth. So this is a real interesting programme maybe it not the number one. But it is one of them that been hearing by our native people's specially, and some of the continental people that live amongst us, and that they could understand our creole. Okay, first of all, our first language in this island is our Creole, our second language is English, then now the third language may be the Spanish language also, that the Colombian government come and impose on us, native Caribbean people, the afro-caribbean, and that is a problem that we have day by day here in our Island, here come so much, that the continental people that being accepted by law in our island in our archipelago today they want to close our radio station and I am one person I like to talk with name.

These people that want to close the oldest radio station in AM in the whole archipelago, the radio station that make our native people in our archipelago can communicate themselves, viceverse go and come also with the island of Providence,

and the Island of Catalina, with the capital of this archipelago, Saitn Andrew's that you all Colombian people know by San Andrés. OK, the person that want to close this land... this radio station they have nothing to do in our island, one of their names is Edgar Villarreal, and Cesar Pizarro, two thieves, two crooks that come in of our island and want to shut for our mode, that can't take place no time at all. And Al-Asaf and the voice of the voice of the island is a radio station that is supposed to be open up, eternally, eternally, so long this island be on the surface of the sea reason, reason was that will remain in here, because this is voice that keep us from four o'clock in the morning until 6 in the evening, keeps us together.

Also, and we know w... no colombian at all, I don't have no relative in our island, to come and want to close our radio station, they got closing this radio station, you are taking away our language, you are taking away totally the communication between our brothers and sisters also, and then a really important thing, we have a lot of continental people, a lot of Colombian people that listen upon this radio station, listen upon the two best programmes that is, in this radio station, are I mean: Al a with a wan, and Feelin' Eiry, everybody in this island listen upon this radio station and this programme also, and the continental that don't understand our native voice inside of them, that always translate into them what we are talking also,so, this is what I have to tell you all in our language. And other thing, how we prepare our daily programme also, okay, first of all, before from 5 in the morning we go on the internet we start to look all that taking place in Colombia, what taking place in our region, in Saint Andrew's Island, Providence and Catalina, then all we start to synthonize all the different news that will be from 5 in the morning, between RCN, Caracol, The voice of the Island, with the different news that they have, until when our programme come in, and better yet,

everyday we go through the different neighborhoods, different places to see what taking place in our island, in the hospital in the street in the police, and look at everything in the school, and then when we recapillate all of this information, we come to our programme especially from 10:30 in the morning until 11:30 with the director of Al a with A Wan, which is Anthony Asaf Howard Bent , a wonderful director that is making this programme being number one over four years ago, and I go on weekend, on Saturday Feelin' Eiry, from twelve o'clock , I'm sorry from twelve, yes, until two O'clock we make a recompilation of what took place during the week, all information that we pass you, and then we pass it on feelin' eiry, and in case we can't come a day to the programme, is I or Anthony can't make it, he give me a ring, is I available, I come and take his place in the programme, or we make it from home, from any part of the island, from Providence, from Catalina or Saint Andrew's. And internationally also, is we not in the island, we know the hours that the programme will start, we call in from Panama, from Costa Rica, from any part of the world where we are, and we make our programme, because why? The internet make the world so small and make it come to our islands, so could always be up-to-date in our programme, mainly directly we don't have to be on the programme, but we could still make the programme from any part. And I hope that Mr. Uribe that this tape that you are making to us now, really help us to succeed and make our radio station the Voice of the Island keep on being the voice of our island and your advice also, God bless you, and remember, nothing sweeter as smiling, smiling make you happy.

Coda: Esos nombres que yo mencioné ahí, sea lo que sea, tienen que ser mencionados en toda parte del mundo, yo soy responsable de lo que he dicho, al 100 por ciento.

## ITTD La Voz de las Islas 2

Well my name is Anthony Asaf Howard Bent, eh, I am the director of All A With A Wan in our Creole Language. Well, we began this programme from four years ago on 12 of July, me, King David, it is my acompagnant for all these years and so forth, anyway we have another programme that is Feelin' Airy on Saturda, later on you will be seeing this programme to, I will be interrupting it later on. Well, the weely (?) I want to comment you on, how this programme begin, this programme begin always on Monday and the director of this radio station the voice of the Island, which they are trying to close it, and close our voice, the voice of the creole people, the voice of the raizal people, the voice of the minority in this beautiful archipelago, the want to close it down. Through political's affair and grudgeness.

But let me tell you all something. Our programme begins with a call, as I said before, and the director let us have this space that you all can interact with the community because there was no programme that the community can interact to the radio and express their free and spontaneous opinion in different themes, so we begin the 12 of July as I said before, that is in 2006. And we constantly on the air from Monday to Friday from 10:30 to 11:30. How we did this programme? Well, this programme begin we wake up early in the morning and we listen to different news on the radio stations, the front radio stations dense from the national radio station, from the other local radio station we listen on the news, what is the latest thing in news, so we come to the radio station and we comment about this news and we make some polemic, we make some argument about this news and so forth, with the participation of the community, we analyse what going on, on the island in the actuality, our programme all time is actuality --- news at first, and we try to look about fresh news and comment about the

fresh news and why these things was happen in our archipelago, so Al A With A One is a programme of the community the space is not belongs to we that be in part, be part of the radio programme, no, this programme, this space, belongs to the community, the community daily reclaiming this programme, daily reclaiming this programme.

Sometime I have to leave the island and go and do some other things ---, but when I leave the island, well, king David is here and King David he be in front of the programme, directing the programme, and I will connect up to radio, or connect up to the radio programme, with a cell phone, or with a standard phone and not part, no mind what part of the world I am, well I try to get in contact with the radio programme Al a With A Wan and interact with the people in the different themes especially in the themes that they treating about, so this radio programme is heard calling right in Costa Rica, what is in the Atlantic Coast of Costa Rica, the Atlantic Coast of Nicaragua, even the programme can be heard in to right Providence and Catalina, our nearby islands here they that belongs to our archipelago.

Como venía diciéndoles en mi idioma creole en inglés, el programa Al a With A Wan que significa todos somos uno, lleva 4 años al aire, es un programa, es un espacio para la comunidad raizal, la comunidad que de pronto no tiene la capacidad de manifestar su inconformismo, de manifestar sus inquietudes, o de participar de una forma en los programas normales que hay en el idioma español, ya que el idioma español para nosotros es nuestro segundo idioma y no nuestro primer idioma, nuestro idioma es el creole, el inglés, ese es nuestro primer idioma, nosotros reconocemos el español como nuestro segundo idioma y por estatutos, llámese por ley, llámese por constitución, ese es un idioma oficial como los otros, los más de sesenta idiomas oficiales que hay alrededor, a lo largo y ancho de toda la geografía colombiana. Bueno, el creole es

nuestro idioma, y nuestro programa es netamente en creole, para las personas que hablan creole y tengan la oportunidad de interactuar con nosotros.

Nuestro programa se basa es en las cosas de actualidad, las noticias de actualidad, analizamos las noticias de actualidad y las comentamos. No sólo lo comentamos nosotros aquí en la emisora, sino los oyentes a través de la línea telefónica abrimos dos líneas telefónicas, para que la comunidad raizal pueda interactuar con nosotros y comentar y manifestar su opinión que es libre, es democrático. Nosotros nunca hemos coartado a nadie para hablar, no importa su denominación religiosa, no importa su bandera política, no negamos esa parte, por eso el programa se llama todos somos uno. No importa su preferencia política, por ejemplo, eso como dije anteriormente. Y nuestro programa se transmite de 10:30 hasta las 11:30 de lunes a viernes en La Voz de las Islas. Es muy interesante el nombre de esta emisora, La Voz de Las Islas, aquí nunca se ha coartado a nadie para hablar, de ninguna cosa, de ninguna índole, siempre ha sido abierto al público, siempre ha sido abierto a la comunidad. Y esta es la única emisora en AM que le pertenece a la comunidad de San Andrés, Providencia y Santa Catalina.

## ITTD Radio Nasa 1

Por lo general, personalmente soy muy comprometido al proyecto de comunicaciones indígenas en la región de Tierradentro, acá en ... al oriente del departamento del Cauca. Radio Nasa es uno de los proyectos que, pues viene haciendo un empeño fuerte la asociación de cabildos Juan Tama por el municipio de Inzá, y la asociación de cabildos Nasa Xhaxha por el municipio de Páez. Y para este año, pues me corresponde como coordinador de este proyecto, entonces es una responsabilidad enorme, precisamente por esto.

Pues, todos los días entre las cinco, y cinco y cuarto ya estoy aquí en los estudios. No tengo turnos aquí en la cadena, pero ya me corresponde estar revisando los datos que van a salir al aire, porque a las cinco de la mañana ya están los muchachos, a las cinco de la mañana se enciende la emisora. Luego hay un programa que va hasta las seis de la mañana que se llama Pueblos en Marcha que es un contenido político organizativo, entonces, debemos tener muchísimo cuidado, entonces, estamos revisando como tratando de coordinar las cosas en... para, para ese espacio.

Hay otro espacio que es de seis a ocho que se llama el Madrugón, música, noticias, igual... también revisando, es otro compañero que lo hace, pero igual toca revisar los datos que van a salir al aire, todo el formato, todo el libreto, el diseño de la programación que diseña el compañero que le corresponde la programación de la mañana. Luego las programaciones de ocho a doce, los programas que vienen con información, comunicados de interés comunitario y, pues, de vez en cuando tenemos actividades de campo, salimos a algunas reuniones a la alcaldía, nos corresponde estar en las instituciones que están patrocinando algunos espacios, entonces estamos



revisando, sobretodo la... todo lo que sale al aire, especialmente eso, todo lo que sale al aire.

A las doce hay otro espacio que es netamente informativo pero también desde las actividades que hacen los resguardos, y todas las comunidades. Entonces estamos pendientes... y puesto de que también nosotros, el equipo de comunicadores en este momento, apenas conformamos de cuatro personas, entonces es bastante, bastante complicado, con un equipo tan pequeño para una responsabilidad tan grande. Entonces, lo único que nos toca es teléfono, a punta de teléfono estamos haciendo nuestras investigaciones, nuestras fuentes, a punta de teléfono estamos investigando todas las notas para el espacio del medio día. Básicamente en ese... en ese espacio, en ese trabajo, en esa labor se nos va el tiempo. Y ya luego de las doce del mediodía viene el espacio que es música colombiana, canción social, música de mensaje que también nos corresponde emitir de doce y media hasta las dos de la tarde.

A las dos de la tarde, de dos a cuatro, hay un espacio que la mayor parte del contenido del proyecto de comunicación es informativo, informativo – entonces, mantener como bien informados a los oyentes. Entonces se llama, el espacio se llama, se llama Entre nota y Música, van notas de interés social, de interés político, notas de, de carácter comunitario, temas de la asamblea, temas que se abordan en las asambleas, las autoridades tradicionales, en este caso los gobernadores de los cabildos, entonces también pues revisando las notas, qué tipo de información sale al aire.

De cuatro a cinco de la tarde es un espacio netamente informativo, netamente hablado, me corresponde hacerlo a mí, se llama Voces de identidad y autonomía, recogemos entrevistas, recogemos informaciones, notas. Es un espacio de carácter político organizativo. Ahí hablan los campesinos... en la región de Tierradentro

habemos tres sectores, la población indígena, la población campesina y la población afro-colombiana. Entonces, en ese momento hablamos de los tres, de las tres, de los tres sectores, cual es el avance por el proceso político-organizativo de la comunidad Afrodescendiente, el mismo tema con las comunidades indígenas, con las comunidades Nasas.

También hablamos del sector campesinado, cual es el avance en materia educativa, el tema de salud, el tema de infraestructura, la parte de los servicios públicos, todos estos trabajos, los proyectos de desarrollo comunitarios. Y pues en la noche estamos apagando... ese, el espacio que me corresponde de cuatro a cinco de la tarde lo hago yo, con la colaboración de los compañeros, la gente. Ellos recogen las notas, salimos a las comunidades, llamamos a los gobernadores, para verificar las notas con los gobernadores.

Entonces, es eso lo que estamos haciendo. De seis, de cinco a ocho de la noche viene otro compañero que, – el espacio ya finalizando la tarde es netamente de entretenimiento –, entonces hay otro compañero que lo hace. Pero igual toca estar pendiente. Yo prácticamente estoy desde la cinco de la mañana acá en los estudios, y voy saliendo tipo nueve, diez de la noche, hay veces toca preparar documentos para, para el día siguiente, entonces básicamente estamos metidos acá, de vez en cuando salimos a las reuniones, en las instituciones, a la asociación de cabildos que queda a unas tres cuadras de las instalaciones del proyecto de comunicaciones de radio Nasa, la asociación de cabildos, ahí está el corazón de los quince cabildos del municipio de Páez.

Cualquier consulta con, con cualquier, cualquier cosa, cualquier inconveniente, no más suceda, pues, estamos comunicándonos con el presidente de la asociación de cabildos

del municipio de Páez. Algunas otras reuniones en las, en las alcaldías, en la... aquí en la región de Tierradentro seguimos andando con un proyecto que se llama la unión temporal... todos los días, pues, ese es el trabajo. De vez en cuando toca salir a Cali, a Bogotá, a la ciudad de Popayán para algunas diligencias sobre el tema de comunicación. Y también, eso sería importante recalcar que, Radio Nasa hace parte de, es socio de los colectivos, de los diez colectivos de, de emisoras indígenas del departamento del Cauca. Nosotros hacemos parte de la red Amcic – Asociación de Medios de Comunicación Indígenas del Cauca.

Entonces tenemos comités locales cada quince días, salimos de un día para otro, a rendir informes, cuál es el trabajo, cuál es el avance, y también a proponer temas para debatir, no, y también los temas que se debaten en las diez emisoras del departamento del Cauca. Y compartimos trabajos y compartimos experiencias. Nosotros mandamos lo que está ocurriendo acá en Tierradentro, en una nota de veinte, quince minutos. Las otras diez, las otras nueve también nos colaboran con los enlaces (...). Precisamente por esta razón la emisora es netamente de información, la mayor parte del contenido es informativo.

## ITTD Radio Nasa 2

Bueno, para la gente que quiera hacer un trabajo como el que me toca a mí en esta emisora, Radio Nasa Tierradentro, pues básicamente tiene que ser madrugador – cuatro de la mañana tiene que estar levantándose, darse su ducha, seguidamente, pues vamos a un centro que tiene la emisora que es donde se maneja toda la parte de internet, sistemas, y ahí pues lo que vamos a hacer es buscar noticias, lo que está sucediendo. Lo que haga noticia para el día de hoy.

Bajamos una serie de noticias que uno calcule que va a durar unas dos horas. A las seis de la mañana, ya estamos, ya después de haber bajado todo eso, tenemos que estar en cabinas. En cabinas iniciamos a las seis de la mañana el espacio, pues es un, una especie de, pues podríamos decirlo como de radio revista, va acompañado de música, humor y la noticia de actualidad, y también lo que está haciendo como, bueno, lo que están haciendo las organizaciones a nivel de aquí del municipio, a nivel departamental, nacional. Todo eso lo vamos a reflejar a través de este espacio. Porque de eso se trata esta emisora indígena, dar a conocer lo que se está trabajando, no solamente aquí en el municipio sino a nivel nacional porque es lo que la gente le interesa. Ese espacio lo manejamos con diferentes secciones. Hay apoyos por parte del PIC que es un apoyo que se ha recibido la alcaldía con unos recursos de financiación, y pues ahí también nos ayudan a hinchar la parte de, de prevención en la parte de salud.

Eso lo trabajamos hasta las ocho de la mañana, de ahí seguimos preparando – ya entramos a estudios de grabación aquí donde nos encontramos. Casi que hasta las cuatro – cinco de la tarde estamos en este espacio arreglando todo lo que son series de programas, dramatizados, cuñas, y ahí pues nos gastamos casi que todo el día, porque fuera de todos los reporteros que tenemos en las comunidades aquí en la

cabecera municipal, todo llega a esta cabina. En esta cabina se procesa todo el audio que nos sirve para nutrir toda la programación durante el día. Y ya retomamos la programación a partir de las cinco de la tarde, ya después de haber escuchado, pues, durante el día la programación de la emisora es muy variadita: música, información, programas de interés, educativos y mucha recreación. Pero ya la tarde la retomamos... muy divertida, ya la gente participa a través de llamadas, se hacen concursos, los saludos que no pueden faltar a través de los mensajes, llamada en directo, eso va hasta las ocho de la noche que, a las ocho de la noche, pues estamos finalizando ya la programación.

Fuera de eso, pues tenemos que tener conocimiento de la parte de sistemas, porque el trabajo corresponde en cuñas que van a hacer las comunidades – por decir, festivales, reuniones, encuentros, rituales -, todas esas cuñas que son grabaditas, tenemos que programarlas en el sistema y tratar de que, pues, suenen a las horas indicadas, que, que el mismo oyente pues quiere que le salgan. Básicamente, es eso lo que hago durante el día, parece cortico pero es bastante agotador.

## ITTD Stwnsh Sadwrn 1

If I was coming in tomorrow on Thursday, because we have a specific daily routine, because our programme goes out live on a Saturday morning, we have to build up every day. We have a specific deadline for each part of the programme. So, for example, today, Wednesday is the day I write the running order of the script.

So Thursday: If I was coming in tomorrow, I would, first thing I'd do is I'd have a meeting with the director, who comes in. My scripts are put into a format by a production assistant, who is with us on the Saturday morning and on the Friday as well for rehearsal. So she goes through the running order of the script, and checks everything is all formatted correctly. I print it up first thing in the morning, because she does that overnight or very early in the morning. I sit in, where we are sitting now, with the director and we talk through the running order in the script to see if there are any changes from the previous week; talk through the content, who the guest is, who our crew of teenagers are who come every week, we have a different crew from a different school.

This week we have an outside broadcast inserts, we do that every so many weeks, so that means that our format is slightly different, it's not just a two hour studio programme. We have five or six opt-out sections, where we go to the outside broadcast. So what I'll do is I'll bring my assistant producer, Elan, into the meeting as well, so she can talk through all her content with the director and with me, because she is the one who is responsible for the content on location, she goes with a separate location director and the outside broadcast team with her. So there's three of us talking there, so just that we are sure that all our content matches and that we follow a certain schedule of dissemination of information so that we don't repeat things, that

we plug things at the right times. Just that our scripts match, basically, and that our content matches, so that the OB presenters don't repeat things unnecessarily. So that meeting usually takes about an hour in the morning, and it's mainly for the benefit of the director to come in and put his shots down because it's three cameras here, which is not a lot, really, when you consider it's a two-hour live programme, it would be nice to have five, but – there you go – it's quite a small studio. So he sits through the scripts, I can leave him on his own for about half an hour but also we have a sketch every week which the presenters take part in, like a comedy sketch, which is like an on-going soap opera. So it takes all the convention of soap operas and it's basically like the worst soap opera going. So it's set in the place where we are now which is the coffee area, it's called *Amser Coffi*, and it's based in a coffee shop, so one of the presenters plays a character and the other two presenters play themselves, and it's an on-going sketch. So we talk through that, 'cause that, that is always different every week, 'cause it's a different story, so we just go through the props and how we do different set-ups for shots and scenes and things like that.

While I am doing this my two researchers will be out buying all the props we need for the Saturday's programme, ready for the rehearsal on Friday, including ingredients for the kitchen because one of our presenters is also like a chef so he does like a cooking piece every week, so we just make sure that we've got all our preparation is done. So they're out doing that.

And then what I'll do usually on, for the rest of Thursday is... the main bulk of the script is written, 90% of the script, so there are little things like just making sure that other parts of the programme, for example, when we have a weekly game where the presenters compete against each other and that they have about five or six challenges

that they have to do so we'll go through all the games and write the questions for that, we have a game at the end of the programme where two people are on the phone playing against each other and two people in the studio get gunshed get just rubbish all over their heads. So I'll write the questions for that and they are all based on the programme what's gone on the last two hours. Also I'll check with our editor, I have an editing session on a Friday for an hour where we just compile VT inserts for the menu for the programme. So I'll just go through with the editor what we need to do there, if we need any new clips, and if anything else needs to go into the programme like we have a guest every week, so we may want to show a clip of the programme that they present or the programme that they act in, so, extra things like that.

But also it's a bit of a rolling production, so once that is out of the way I am always thinking about what we are doing next week or the week after. So usually on a Thursday afternoon I'll get all that out of the way, and I'll start thinking of the following week or the week after. As we've got three programmes left now before Christmas, our big programme is a Christmas one, which is all an outside broadcast in Swansea, so I won't write the running order of the script for that until a couple of days before hand, but it's almost written already, so we know that. It's just that you always carry, you always look into the future, thinking what's going to be happening. So I am working on the next block that starts in February as well, so I am thinking, and ends in April, so we are still thinking four or five months ahead.

And also we have some pre-records programmes to do for Christmas day and New year's day, because we, because Christmas day falls on a Saturday and New Year's Day falls on a Saturday. We're on air at nine Christmas Day and New Year's Day, so we are prerecording those programmes. So I've got to make sure that I am going to write the



running orders tomorrow, and but I've had conversations with our presenter, we are scripting it because he is picking up the bits as well, because it's a compilation programme. It's – I often equate producing to keeping spinning plates in the air. So usually they all spin perfectly, and you can keep them going at the same time, you can go from one to the other, but at busy times like this, coming to Christmas you have a few more plates, and you gotta give them a bit more attention.

That would be a normal day for me.

## ITTD Stwnsh Sadwrn 2

So, my day to day work. We start work at half-nine, every day is totally different, we've got a live show that goes out every Saturday. We're in our second block now, and we do usually a run of eleven programmes. So I'm the producer that you spoke to he produces the live programme from this studio where we are sat now, and then I actually organize what we call the outside broadcasting, - OB -, it is when we come live from family's homes, so it's all over Wales, so we choose usually because we are in the studios in Cardiff we'll choose a different location off in North or Mid-Wales. So then there'll be 11, age, to 16 children in the home, you know they invite their friends around. I've got two presenters, the presenter, and we do silly things in their homes.

We get them, the children, to show their talents, we interview them, we give them silly quizzes, we... what we call a "stunsh", which we push them, because the programme is called Stwnsh Sadwrn. So my week mainly, all the time, is been taken off with organizing that. So I have to organize the family, and I've already been to see them at least twice, to see what the kids are like, how they can perform in front of the camera, how well they can talk, and sort of quirky children that are, you know, good characters. There is also a lot of paperwork as well, a lot of contracts, because any child that appears on TV, we've got to have the contract for them. So, you know, we always send the letters, and all the paperwork bilingual, but most parents will sign everything in Welsh, but we've got to give them the option, we've got to... everything has to be bilingual.

So contracts, then I've to do a lot of risk assessments, because I am on location, anything could happen. It's the same, I do the risk assessment for here. Because it is like a silly programme, people could fall, you know, but it's all about risk assessments

these days. Actually, the risk assessment, that's the only thing I do in English. All other paperwork is in Welsh, obviously all the scripts. So I write the script, and that's in Welsh. And then we have a different theme for each week, 'cos every month there is, for example this week, it's on Saturday, National Cookie day. And it's a national day for wearing brown shoes. So we pick up on silly little themes like this and actually make an item out of it. We've got cooking on the set. As I've said it's a real silly programme.

So yes, so my main thing is coming live from people's home, it's a lot of stress, because we have an OB truck, it's a huge truck, we have a massive satellite, sometimes we don't have the satellite signal, sometimes we have problems, I am worried about the snow for this week. And we wear a Talk-back which is sort of on our ears wear, you know I have a count from the studios sometimes it's hard hearing that. It's just a very risky game. But I enjoy the buzz of being live.

When I am not out on location, so we're either coming out live from people's homes and that's the usual, or we do a programme which is live totally for two-hours, so I organize all of that as well, sort out the different locations. There's a Christmas Special and that's going to be at Winter Wonderland in Swansea. So then I have to go down there and meet the managers, have to decide with the crew where the truck is being parked, help with the content with Ian the producer what we are going to put in. I also choose the children. Ian and I both go around the schools in Wales and choose the children before we start filming.

And then the two researchers that work with us, they film the children, get information about the children. We all sort of brainstorm together the four of us.

I'm trying to think what else I do. It's mainly risk assessment, scripts, contracts. Oh, budget. We have a budget for the programme, so then anything that's been spent

between the four of us, I have to put everything, calculate it into a system. Then we have the production manager who takes a look at that and makes sure everything is in order and that we don't overspend. Otherwise we get a slap.

I think generally that's it... organizing.

### ITTD Stwnsh Sadwrn 3

Hmm, well I'm a researcher, so, sort of, a normal day for me would be... I mean, I'd probably be better describing the week, really, because it's... every day is quite different. So, we don't work on Mondays, because we work on a Saturday. So, on a Tuesday we'll come in and then, straight away we know what the theme is for the programme on Saturday morning, so then straight away do some research on that theme and then do some research on that theme, and also some research on whoever our guest is going to be for the Saturday. And also, because we've got quite a lot of different like games, things going on, I then think of the questions for the games.

And then also... so that is like the main part of the research part. And then, from there on we do things like a prop list, we got a cookery item, we've got, like, quite a wacky game called ant vs. al, so that has to do with really crazy things like: who can eat the most popadums in 30 second or, who can stand... put a bag of ice down their back, who can stand without, you know, screaming for 30 seconds or something like that, so we come up with some of those ideas and go and buy the props and get everything ready for that.

Also, we're in charge of the kids, because me and the other researcher Eleri who you will speak to in a minute probably, we're the chaperones for the kids for the programme, so then we need to get in touch with the kids, get to know them a little bit, just gather information about them ready for the programme. So that's, in a nutshell, what I sort of do, really.

## ITTD Stwnsh Sadwrn 4

Okay, I'll do a Tuesday, then.. 'cause then we've been to work on the Saturday. So we've got like travel receipts, travel information on how much we've paid the children that come to the programme; so, sort them, sort people on the phones, they get paid every week, and the runners, sort them *yn iawn*, So, put the lists together and take them to Sean the, project manager – something like that-, and she then passes them to the financial department so that they can get paid.

We, as a team, we sort out what the themes are for the next programme. Then we have to find facts on each theme. We do that. Then email them to the producer, and he then translates them and picks the ones he wants.

There is an item called *Ant yn erbyn AI*, so they are tasks that the presenters have to do, so we have to think of those as well, different tasks. So, it's a lot of thinking, funny stuff.

Then, hmmm, there is *Tasc yr y FFlas*, which is the weekly task. Where the three presenters at the end of the programme, they have to do a task, they don't know nothing about, they've been giving them at the start of the programme, like an inkling of what the task will be, but it's not a giveaway, so at that moment in time, when the item is on, the guest gets ... introduces the task, and becomes the presenter for that item, and they have to do the task, we have to think as a group something that they can do.

What else?

There's the sketch for *Amser Coffi* and so we, when that's ready, we list all the props, we got through every detail of the props, and what we need to get. So this week we've got two *Amser Coffi*, so we've got some props.

There is *Ant At Antal* which is a cooking show, we need to get the ingredients, that Ant the presenter is going to cook.

We've got a list of all the phonecalls we've received, so we have to type the names, the age and where they come from and send them around to Angharad, who is the executive producer, she makes a list of them to keep the record.

Order a tape from *S4C*, tapes that are going to go live on the programme, *teledu ar awyr*

Sort out the contracts and stuff. And sometimes if children need to be licensed to be in the programme we have to do the licensing. If not, we need to phone the council for an exemption then.

I've got a list downstairs of everything I've got to do.

Ring the kids then, towards the end of the day, get some information about them, speak to the parents, tell them what time they need to be here, and what they'll be doing.

Ring the people on the phones, do like a router, so ring them and see if they can do, if they can come Saturday. And the runners, the extra runners... That's all I can think of.

We'll do a list of everything we need to do.

I think that's it.

## LI Ceidiog

Interviewer	Right, so after I've already done the observation, the things that I wanted to bring up. Well, the first one that I would like to ask is: What is the specific identity of Ceidiog? When you produce...
Ceidiog 8	Hi, Daf...
Interviewer	So back again, the same question, what do you think is kind of the seal or the specificity that Ceidiog programmes have?
Ceidiog 8	Quality, definitely. Quality and originality. And... a... I mean, you mentioned identity, what we aim at is that they are true to nature, really, as in to true to wherever it exists. So, touching on what you mentioned earlier, were we to produce a programme that could have audiences in more than one country, I'd like to think that those programmes can actually sit comfortably within that culture and actually feel as though they come from that culture. That's what we tried to do with Al-Jazeera, and we did... we did look into how we could make specific versions for both countries, so that they weren't translations, stroke, over-dubbed. And the only reason that it didn't go ahead was because there was a cost involved and the broadcasters weren't prepared to pay it, ironically. But we looked into how we could use voice recognition, to create specific pictures using specific language on the third series. Does that cover what we were trying to do?
Ceidiog 6	Yeah, definitely.
Interviewer	When you mention quality, and that is a very interesting bit, how do you define quality?
Ceidiog 8	Quality is where the production values of the company can be seen on the screen, and that is very challenging in harsh economic times, but, I suppose,



	because we're... very concerned with quality we would put our budgets on the screen, as opposed to in the companies' coffers.
Ceidiog 6	But it's not only quality technically speaking. 'Cause with the production of <i>Macaroni</i> for instance, we... the language was very important to us, as in the Welsh-language, you know, because we are dealing with children, very young children, who would watch... you know, the viewers. So we really worked hard at, sort of, making sure the script was of the highest quality as well, in terms of language, isn't it? So it shows in the speaking as well as the visual, you know.
Ceidiog 8	Also, taking <i>Macaroni</i> and <i>y Diwrnodd mawr</i> as an example, they're both quite high end programmes in their desire to stand out of the schedule, in their desire to be highly originally, innovative, and to contribute as we feel a public service broadcaster should contribute to the culture of the country where the viewers for that programme are. So <i>Macaroni</i> , for example, contributes 52 brand-new songs to the culture of Wales in the Welsh language. And they are songs which are composed in a style which will also contribute, hopefully, to the development of language in young children, and that's particularly important in a minority language, obviously, because a lot of the viewers we have, would not have had the traditional Welsh nursery rhymes sung to them at home, because their parents are not Welsh-speaking. And therefore by creating some new nonsense songs and nursery rhymes, we're helping, hopefully, using this programme, to develop young children's language skills at a very early age.  So that's the thing with <i>Macaroni</i> . And then when you think about <i>Y Diwrnodd Mawr</i> which is a documentary which is sort of pioneering, because nobody else does a pre-school documentary in that way. So, I guess that, in that case, we are contributing to young children's understanding of the TV culture which is around them and their learning skills and also their skills in storytelling, because at the

	<p>end of the day, the children in <i>y diwrnodd mawr</i> tell their own story. So children viewing can see it as aspirational and that they will obviously pick up on how the should be telling their own story, when they're talking in the playground, or... you know, I'm hoping that it will contribute to children's social skills. Because if you can tell a story, you know, in your group of friends, you're going to be interesting and the person that people would be attracted to.</p>
Ceidiog 6	<p>And going back to <i>Macaroni</i> again, in terms of the language and speech, it is. Interestingly, just how it worked out with the talent and the cast we had, the accents that we concentrated in Welsh, the dialect, is north-east Wales. And you don't have that very often on Welsh television, especially on <i>Cyw</i>. It's usually Cardiff accents or the North-West, or the West in general. So to have the North-east Welsh accent/dialect then was an interesting spin as well, wasn't it?</p>
Ceidiog 8	<p>Definitely, definitely.</p>
Ceidiog 6	<p>Because it's interesting, you know, when we're casting or looking at <i>y diwrnodd mawr</i> or the children it's always... better to have a mix of... across, you know, cross-Wales in terms of dialects and things like that.</p>
Interviewer	<p>I have a question about that precisely, when you mentioned that a standard quality of Welsh... how do you define that? What are your guidelines in defining that?</p>
Ceidiog 8	<p>It's very challenging to find the guideline, really, because naturally, grammatically correct Welsh is a very, very important issue, and we do have, as you know, the Welsh language has grammatical issues which are difficult for everybody, not just natural Welsh speakers, but also Welsh learners have difficulty with some elements. It's the other way around. Not only is it difficult for learners, it's also very difficult for people who have been brought up with</p>

	<p>Welsh as their first language. And, you know, there is an issue of how far you go, isn't it really. Because if it is too grammatical it is not natural. And, you know, there's an issue about how you could potentially erase all dialect in TV shows for children. Which, again, isn't acceptable. So, I guess, as well as with all the minority languages, dialect remains a lot purer to area, and those areas get smaller and smaller as minority languages become smaller and smaller. So it's very, very challenging. And what we have been doing is really working on things like <i>Treigladau</i> making sure that they are as correct as they can be.</p> <p>But you know, we've had experiences of long discussions...</p>
Ceidiog 6	<p>Long discussions during filming, you know, taking up studio time, really. Because a very specific <i>treigladu</i>, you know, and also, you know, the use of English words within the language. And certain dialects use different words. You know, whereas as my dialect from the south-sort of west we use quite a bit... quite a few English words within the dialect and they've been, how to say, made to sound Welsh.</p>
Interviewer	<p>Yeah, yeah</p>
Ceidiog 6	<p>And then somebody from north, say, the director is from North Wales, would argue that's not the right word, and then he would use another, a different word in his dialect which is something I realise "I've never used that word either", so he may use "flïo" for "hedfan", which is flying, but I'd always say "hedfan", but then I'd say, you know, "dansierus" for danger, but he'd say "perylus", so there's an argument for both sides, as well.</p>
Ceidiog 8	<p>There's a fix as well. Certain words would be feminine in North Wales and South... masculine in North Wales. And that's a big discussion, that one, isn't it?</p> <p>Cyniedd</p>

Ceidiog 6	Cariad
Ceidiog 8	Cariad, as in darling.
Ceidiog 6	Cariad ffa... I use that in feminine. Darling, I'd say ffa, I'd use that as the feminine, but the North might say it's masculine, so there's this thing of "oh no", there's this big discussion which took up quite a bit of time, actually.
X	In Welsh class, for I've been taking Welsh lessons for over three years, and they've stopped us using Wenglish, they make you use <i>treigladau</i> . But I started to understand Nia, because Nia is the one I hear most, or the one I've heard the most. And now I understand Catrin's dialect a bit more. But somebody new'd come in, like Steffan who worked with us, I didn't understand every third word, I think, probably. Because he is so...
Ceidiog 6	But actually Steffan is quite very close to my home. But because I may be... I don't know, I am not as... I cannot describe it.
X	I have been here longer now, it's been back some years when Steffan was working.
Interviewer	And also in the process of standardization I saw this when I was in the Western Isles of Scotland, the older generation were referring to the subtiles as subtitles, subtitles a tha ann... (using the English word) whereas the new generation would use "Isdeitelan".. [Bhothitealan] or I don't remember the other one... and that would sound really strange. A friend of mine, who is doing research on dialect in Welsh, Iwan, he mentioned that the older generation in Harlech, where he is from, would use <i>Telefisean</i>
Ceidiog 8	Yes, definitely
Ceidiog 6	My husband is from that area, <i>telebhisean</i> - <i>Mae fe'n dweud</i> . My husband is from that area, but I never say that.

Interviewer	And that actually it gets carried with the kids of that family as a dialect word, so if they meet with other people, from the school or something like that, they would say Teledu, but if they're within their family, they would say <i>Telefisean</i> . So the borrowing actually becomes a dialectal...
Ceidiog 8	Thing in itself.
Ceidiog 6	Even as... I have a three year old girl. My husband is from North Wales. I'm from the south. She would ask him for <i>llefryth</i> but she would ask me for <i>llaith</i> . She knows the fling... <i>llaith</i>
Interviewer	In the case that you mentioned... it's quite interesting with José as well. Computer is feminine in Mexico, computer is masculine in Colombia.
Ceidiog 8	Oh, really
Interviewer	And we know this, and it's quite curious, because I would never say he speaks a dialect, I would just say, that's the way they say it. And the people in Spain use a different word, 'cause they use the one they get from French.
Ceidiog 8	It's like really interesting but that's geographical, isn't it?
Interviewer	Yeah, yeah... then there was the debate with internet, when internet became a word in Spanish, is it feminine or masculine. In Colombia we had done it as masculine, but the RAE decided it was feminine, so it created some kind of chaos. Because if you see someone writing it masculine, it feels right, but it's wrong, according to ... that is why I which is the standard, because standardizing issues are always confusing. (13:30-rant-14:00)
Ceidiog 8	That changes the style of it, doesn't it? That's the interesting thing that shows. By changing the style, or by changing the words or the form of the grammar that's used you can make it either high-brow or tabloid on that case.
Interviewer	But, yeah, regarding that case I believe that as you were mentioning in the case

	<p>of minority languages, there hasn't really been one version that was made to be the standard and kind, take on all the other ones, as has happened with majority languages, one that was chosen by the elite at a point</p>
Ceidiog 6	<p>I think in terms of the television and S4C, I think, there's just a blanket of words that we shouldn't really use for children. As in, you know, when I say, not swear words, I mean, I'm talking like language.</p>
Ceidiog 8	<p>There is, there is a line in terms of just correct use. I mean, we would tend to use 'hoffi' instead of 'licio' for a pre-school programme. But by the time children get to six, I think that things get very blurred again. I think. You know, we have to watch it as it goes forward as well. Because... the other issue is that children who have been through Welsh-medium schools from non-welsh speaking backgrounds would often have, less-correct syntax, but will have the Welsh words, so, you know, they will understand the terms in Welsh for everything, science, everything. Because they are taught. But the form of the sentence would be something that people would deem to be incorrect.</p>
Interviewer	<p>Does that affect as well when you choose the kids to participate in the shows?</p> <p>Does that have a bearing as well?</p>
Ceidiog 8	<p>Do you know, I think it does. It shouldn't, but I think it does. For example, if we were doing, if we were looking for a voice for a cartoon or something. It would be less acceptable to take a purely Cardiff accent. I think if we came up with a Cardiff accent somebody somewhere would make a comment on it. And I personally think that's incorrect. But, for children certainly. But we did something recently and had somebody with a Cardiff accent. That was criticized by our peers very much. ... This idea... there are very critical people in the Welsh language audience, and language and accents are something that they pick up...</p>

Interviewer	Why do you believe they are that picky?
Ceidiog 8	Why do I think they are that picky?
Interviewer	Yeah
Ceidiog 8	Because there is a sensitivity about the Welsh language, which is very protective and it makes people extremely defensive.
Ceidiog 6	And it puts people off (definitely) who maybe have had a bit of Welsh in school or have spoken Welsh and who've grown into adults and who don't want to speak it because they are self-conscious of not speaking it properly.
Ceidiog 8	Absolutely, absolutely.
Ceidiog 6	And you want children to... encourage them to speak it, and keep speaking it, 'cause they are put off somehow when they go to the high school, don't they?
Ceidiog 8	Definitely
Ceidiog 6	Especially in the Cardiff area, because they're self-conscious that they are not speaking it quite right.
Interviewer	Is that something that occurs as well when you are doing the programmes, you've had the experience of people who feel they don't speak it quite right?
Ceidiog 8	I've had experience, a lot of experience of going out on location and speaking to people who tell me... Well, every... Somebody tells you every day, that 'the Welsh I speak isn't correct'
Ceidiog 6	'My Welsh isn't good enough', or...
Ceidiog 8	'I can't speak on telly, because my Welsh isn't good enough', and it's crazy. That that happens all the time. If you want to do a vox pops on the square in Caernarfon, I used to do a vox pops, I'd approach people and they are natural Welsh speakers, and they'd say "Dych chi ddim eisiau siarad wrtha fi, fy nghymraeg ddim yn digon da I fod yn telefisean"... and that happens all the time,

	and people still say, you know, oh people from south Wales would say “oh, Cymraeg o dde sy’da fi, maen nhw’n siarad Cymraeg iawn yn y gogged” and vice versa would happen.
Interviewer	Do you also believe then that there is a correlation between areas of Wales and how they feel about their language?
Ceidiog 8	Yeah, definitely
Ceidiog 6	Yeah... I’ve heard lots of people “oh, ti o’r gorllewyn”, like, the west, you know, sort of that sort of thing “Mae Cymraeg da ti’n iawn, ti’n gwybod”. Even at home I get that, ‘cause my husband is from North Wales, I got a “we’re not as good as you”, do you know what I mean, I can’t describe it really, no, it’s a really weird one, although, actually their Welsh is purer in some respects.
Interviewer	And with regards to all the other programmes that you also make, those programmes which are not necessarily in the Welsh language, are there specific things that you deem, make them Welsh?
Ceidiog 8	No... I’m thinking about, well, it’s interesting. It depends what your perception is. If your perception of Wales and the Welsh is about sheep, then you would say that our programme which is about a family of sheep, is Welsh. Yeah, because we have lots of sheep in Wales. But there is no reason other than perception why that programme does not work in any other language, because it does work in any other languages. Because they have sheep everywhere. Our perception is that it is Welsh, because it’s about a family of sheep, and all those stories about that come along with that sort of perception of Wales and the Welsh. But you wouldn’t be looking to, to sell a programme necessarily about Wales to another broadcaster unless that programme said something about, you know, said something universal. So for example, if we sold <i>y diwrnodd mawr</i> which is a



	documentary made in Wales and about Welsh children, it would still work as a sale, because the themes in that programme are universal: they're about families, and how children get on in life and that sort of thing. Whilst at the same time they feel very homegrown and true to the Welsh culture.
Interviewer	How do you select the kids, then, that appear in the different programmes?
Ceidiog 8	All sorts of different ways. We...
Ceidiog 6	We distribute letters to schools, that is the starting point, really, and see if there are any children who have any interesting hobbies, you know, if there is something happening in their lives that is a bit different.
Ceidiog 8	I think that we select children who are not necessarily the children choice. Because in terms of language, that would be interesting, in terms of language, they would obviously choose the child that does speak the best Welsh, the most correct Welsh...
Ceidiog 6	Or being very Welsh, the one that goes to the <i>Eisteddfods</i> all the time, and is the winner of the <i>Urdd</i> or something, isn't it?
Ceidiog 8	Yeah, that's it. Whereas we would go mid-way and know that we can work with them to make them able to contribute towards it, and ... because we know what we can do with interview and edit and all that sort of thing. So know that they wouldn't come out sounding poor, but if they've got spark and something interesting...
Ceidiog 6	Because the character is important, but the story is fundamentally what leads the thing, that they've got a story to tell you.
Interviewer	So it's not necessarily competence in the language which is key ...
Ceidiog 8	No
Interviewer	And where are these kids from?

Ceidiog 8	All over.
Interviewer	All over?
Ceidiog 8	<p>It's a series that covers the whole of Wales, from Pembrokeshire to Anglesey, and right across and mid-Wales as well. And we have made sure that we have... children from the valleys where there is language growth as well. And this time we've also got a child from London, who goes to the London Welsh school, and a pair of really interesting twins who live in Coventry, and their mother is from Carmarthenshire, and she is really, really keen on her children being fluent Welsh speakers, which they are, phenomenally so. But they have no Welsh-medium, Welsh around them, where they live, you know. What they do in the programme actually, they're <i>y diwrnod mawr</i> is doing a presentation for their friends in school about Wales, so they tell their friends, and they bring scrap-books and all sorts of stuff. Tell them about Welsh... it's quite evangelical.</p>

## LI Cwmni Da

Interviewer	Thank you very much, first thing. I have a couple of things that I want to ask you. And I have a couple of things that I would like to ask you. One, which is quite interesting, what do you believe is the main goal of your job together as a team, what is the main goal of what you do?
Cwmni Da 2	To maintain the good Welsh-language service for the people of Wales
Interviewer	Okey, and what does that imply when you are producing a show?
Cwmni Da 2	Programmes that people are going to look at, basically, because that is an on-going battle, really, to keep hold of the audience.
Cwmni Da 4	Yeah, to keep hold of the audience, but to make sure that the output is of a standard [yeah], that is not just going to keep the audience, but hopefully attract as well.
Cwmni Da 6	Part and parcel of Cwmni Da's reputation is that we provide is a high quality broadcast programmes. But I think that, as individuals that work for Cwmni Da, we are proud of what we do and we want people to enjoy it, and, obviously, the way that we assess this is by viewing figures. But we can't change the viewing figures other than by creating the best that we possibly can do. We can't go out and twist people's arms to watch our programmes. But word of mouth and reaction from people, whether be it positive or negative, helps us then create the next stage. "Right, we need to do this next time to make the programme better" – or – "alright, okey, that worked out really well". Like, one of our recent programmes was, y Fenai, it was completely in Welsh, it was about 4 seasons on y Fenai, and I think that the positive response from that was so overwhelming that... 'cause of the graphic element of it, so many people have asked me, personally, I am not sure about yourselves, that, you know,

	<p>"You need to do it in English". But why do you need to do it in English, it's something pertinent to us people here in North Wales. We're proud of it, and it worked, and it must have worked well, because it has affected people in such a way that they feel it should be done in a different language.</p>
Cwmni Da 4	<p>But another example of that, perhaps, is the Snowdon marathon coverage, that we do. Again the programme is all in Welsh, apart from if the winner happens to be a non-welsh speaker in which case you have to interview the winner, that bit has to be in English. But it goes out as a Welsh programme with subtitles and we had a very good response, 'cause the majority of runners who take part are not Welsh, they're from all over Britain, all over the world. But by looking at forums, and postings, and comments they've made, even though the programme was all in Welsh, the feedback was very, very positive. So, it is knowing that we can produce programmes in Welsh that affect a wider audience, which helps promote the use of Welsh as well.</p>
Interviewer	<p>Right, well I am going to pick up on that bit. You've mentioned that you want to make high quality programmes. How do you define quality?</p>
Cwmni Da 6	<p>I would say response and reaction. I mentioned the <i>efennau</i> programme, and the reaction for that was very positive because of the quality. Everybody's got their own opinion. People's opinions vary. I think that my definition of quality is... what is my definition?</p>
Cwmni Da 3	<p>I think also you need to strike a balance between content, obviously content is very, very important. There's obviously the push now as we get more technological, how things look. But I think both things work simultaneously together, so you've got, content and, you know, that it looks nice as well, you</p>

	know.
Cwmni Da 6	So the programmes are only as good as the research. So I think that good research is developing a good idea can also only give you a quality programme.
Interviewer	Right. What do you think are the challenges then, when you are doing a production in Welsh, both from the part of what happens before you start recording, to recording and then broadcasting it. What are the challenges?
Cwmni Da 4	Probably one of the biggest that we come across over and over again is finding contributors that speak Welsh, that, you know, it is often very easy to find somebody who is a specialist in a subject, but to find a specialist in a subject that speaks Welsh is a smaller field to pick from, so that's probably one of the main. Things we come across... is getting the contributors. Because locations are locations. If the location owner doesn't speak Welsh, we can still deal with them, book the location and film there. But getting the contributors... that can be tricky sometimes. There's a lot of 'who you know' [laugh] that does this. Going through word of mouth and networks, and tracking people down.
Cwmni Da 6	I agree with Siannon. I think that although we've got many, many, many famous Welsh people, not all of them speak the language. And if we do want people, you know, for example, well, get often work to a sport programme on a high-profile Welsh-speaking sports person we might be restricted, whereas, you know, if Ryan Giggs, for example, speaks Welsh, it would be ideal, we've got no... we've got Malcolm Allen, and he's now sort of slowly come to the end of his career, whereas... That's it, it's a restriction, because they don't all speak Welsh.
Interviewer	Do you use another criteria then? I mean, do you have different criteria... as Welsh-speaker, Welsh, British... anything else [Laughter], that you can chose

	from and you can use according to what you are dealing with.
Cwmni Da 2	Well, the programme is a Welsh programme, you've got to have a Welsh-speaker, haven't you, really.
Cwmni Da 6	It depends on the programme. I think that Eryl, I'll tell you, Eryl works on Noson Lawen, which is an entertainment programme, and the people that appear on that are at the pinnacle of their careers in the Welsh industry. You know, we have Ffridian for example, he and ... [Beeping sound] while at the moment ... Richard is really – excuse my phone [laughter] – Richard is very popular World-wide at the moment, he is also a Welsh-speaker. There are people like that that are available to us, but Sian mentioned the marathon and the Snowdon race. Some of the people who run on that race are world-famous in their particular field running capacity, but they do not speak Welsh. It's a restriction. But I think it's only a slight restriction, because the majority of the programmes that we do are Welsh-based and about Welsh items, articles, themes, and some of them do capture people who are well-known throughout the Welsh-medium, we've got a programme about Harry Parry, who is an author and everybody throughout Wales who's anything to do with Wales would have some inkling who he is.
Interviewer	Have you had any issue in that respect, that you had something that is considered to be very important, very Welsh, but you've not been able to find Welsh-speakers for it, or that the person, him or herself, that is the main topic is not a Welsh-speaker?
Cwmni Da 2	Well, the programmes that I've worked on, it hasn't really come up, because I am not involved with those sort of programme, but I don't know about you.
Cwmni Da 4	I don't think so, it's usually a case that you know you need a specialist on a

	<p>particular subject, and you keep looking until you find one that speaks Welsh.</p> <p>You know, sometimes you can go through a dozen and they suggest somebody else, and they suggest somebody else, just trying to find one who can do the presenting in Welsh. I can't think of a time when we've had to say there isn't anyone. We've always found...</p>
Cwmni Da 6	<p>'Cause Rhyan was part of the team who did <i>efennau</i> and there were lots of specialists interviewed throughout that, you know, people who had skills for the .... And Eryl, I think that you must have captured all the specialist that you needed really.</p>
Cwmni Da 3	<p>Although, you know, they were Welsh-speaking luckily. But what I think you need to do is, obviously, there's just more work, maybe finding those people, you know. And, you know, you need to ask more people so that you find that right person. But I would also say that... I know you said, for example, maybe you find a fantastic but that person doesn't speak Welsh, well what we also do as a company, we would pitch it anyway, for example, to the BBC, so it doesn't necessarily, the company doesn't necessarily have to pitch things which are only relevant to Welsh-speaking people. For example we also did the BBC programme about the <i>Bourbury</i> factory workers. They obviously weren't Welsh speakers.</p>
Interviewer	<p>Do you think that restriction, let's say, that implies more work into finding these people, has an influence on the quality?</p>
Cwmni Da 3	<p>I think because you've got more perseverance and you're determined, and you will go the extra mile to find that particular person. I think that is something positive myself.</p>
Cwmni Da 6	<p>There's another programme that Sian worked at, and we needed expertise of</p>

	<p>scientific type... it was a children programme called <i>Aton</i> and once you found that there were scientist of a young nature who could speak Welsh, it's fine. It's the finding that... so it's not a restriction, it's an additional amount of work to do. I think that as a company if we feel the idea is good enough and that S4C or the BBC are willing to commission us, then we will find the people to offer the expertise. If that is the only restriction, I don't know if there is anything else that would restrict us.</p>
Interviewer	<p>I would like to ask... Another interesting thing that has been brought up, what do you believe determines the language that is used?</p>
Cwmni Da 2	<p>Obviously, your target audience must be a consideration there, isn't it? And your contributors also reflect your target audience, I would imagine.</p>
Cwmni Da 6	<p>And the fact that our main commissioner is S4C, which is the Welsh language channel, so that determines that the majority of the work we do is through the medium of Welsh.</p>
Cwmni Da 2	<p>But there are different linguistic levels, aren't there? You know, aimed at different age groups or at different... You know, I am sure that must determine who the actual contributors are.</p>
Cwmni Da 3	<p>I think maybe one of the, not a restriction but a channel is, of course, that S4C, channel for Wales, and you are trying to reach everybody that speaks Welsh. So, of course you've got different ages and a lot of different locations. So it's sometimes a challenge to hone in on what exactly those different people want from us and from the channel.</p>
Interviewer	<p>How about the issue of dialect that you've mentioned? When that comes across, how do you...</p>
Cwmni Da 2	<p>I don't think it's a problem these days. I don't think it's a problem. Many years</p>



	ago, people would think “Oh, I don’t understand, that down in south”. It isn’t an issue now.
Cwmni Da 4	What we do try and get though, certainly with the children’s programmes that I’ve been on, I think, more or less, with probably everything is a balance if we can of north and south Welsh, so that it’s... so, for instance if we are filming with the children we try and film in locations all over Wales and then balance them in the programme, so it’s... it’s not all done in the South or all done in the North. We’ve got various accents and dialects within a programme, and sort of that it balances out...
Cwmni Da 6	I think that an ideal example of that is the fact that if you were to walk down the streets of Caernarfon you predominantly hear the same accent, the same dialect, same in Anglesey. However, if you watch one of the most popular kids programmes <i>Jump and around</i> they have deliberately mixed – the majority of them are northwalians, but there are at least 5 or 6 characters who have a more southwalian based accent, because like us with <i>Cwmni Da</i> , like Sian just said, we do, by do, don’t see it as an issue, really.
Cwmni Da 2	It’s not an issue now.
Cwmni Da 3	We are just very aware that we don’t want to isolate people, that’s what it is. So, you know, you are just aware of that, sort of underlying awareness.
Cwmni Da 4	It more of become an issue if you try and -, not force some people-, suggest to them that they use a south Welsh word, when that’s not the word they normally use. But it’s not really an issue. In the sense of what we were talking about. It’s just, sort of a hiccup you come across, and that’s more to do with just getting a natural flow.
Interviewer	Do you get it the other way around, do you get contributors being concerned

	that their use of Welsh is not appropriate? (12'28")
All	Yes/yeah/sometimes
Cwmni Da 6	I think it comes down to what Eryl had said, I think it depends to what the programme is. If you've got a kids programme based on teenagers, you want them to be as natural as possible. However, if you've got like, if I take for example <i>pethe</i> which is a cultural programme, then you would require your contributors and the people that are, sort of part and parcel of the programme, to use the Welsh-language to its best. Then you've got the live ads, well, you just take the people like they are.
Cwmni Da 3	I've got to say, personally, as a director, I don't at all direct contributors, I would direct my presenters, obviously, because they've got a duty. But I always want my contributors to be as natural as possible. But what you find with contributors, because they are self-conscious, maybe, aware of themselves, they might feel that their Welsh is not good enough, for some reason. But I don't think that is an issue, of course.
Interviewer	<p>Now there is another element, as I've mentioned before, as you are bilingual in your workplace, and even multilingual probably, you use that as an asset rather than as a disadvantage, so you use the other language to access most things, which is contrary to what most people, sometimes discuss about minority languages, is that people actually use the two languages to expand the area of things that they can find.</p> <p>One of the things that I noticed and I mentioned to you, it's quite common that it happens, some of the people use some of the software in English, basically just because it's there in English. Probably because you've used it before in English, so you are just used to using it in English.</p>

	<p>And there are other things in which I saw that you use English, when someone replies to you on the phone, and you need to use English, looking for certain information might be quicker or more effective, using it in English, at least from what you do. And also as I was mentioning, in the script here, there is also the appearance of English, so... English is something that in the Welsh language media is something that exists, that is there, and it's part of the reality of which you live.</p> <p>How do you decide, when or how to use English in those different spaces, in the space of when you are preparing the show, when you are doing the research, when you are actually directing it and you are talking to the people who are working with you, who might not all speak Welsh, and then when it appears, what kind of criteria do you use for that.</p>
Cwmni Da 2	As a researcher I always start of in Welsh, I always greet people in Welsh, and then if they say "sorry, I don't understand", no problem. I, that's, I start of in Welsh.
Cwmni Da 6	I don't think there is any set criteria. I think that, that what we expect the majority of people to do is because we are a Welsh company, we expect the conversation, the direction, to start of in Welsh, but obviously somebody would know whether their crew is Welsh speaking or not. There is no criteria, it is just presumed that we start every conversation in Welsh.
Interviewer	And then, how about in the work itself?
Cwmni Da 4	Well, as I said, when I am researching stuff, I tend to google and use the web in English because it's my first language and it's quicker. But, if there is something specific I need to, if I've only got the Welsh... and also, if I think it's going to get me there quicker, you know, it will narrow the search results, then I'd put

	<p>Welsh in, and look in those terms. But if I know I've got a big page to scan through I know it's going to be much quicker and more time-effective for me to scan it in English.</p>
Cwmni Da 3	<p>I think it's all to do, if it's your first language you chose, or instinctly, do it through your first language of Welsh. But as I told you earlier, I work with quite a lot of cameramen who don't speak Welsh, so obviously, as you have seen in my script there, the script is Wlesh, but the sort of notes, the directing notes, and what I would then tell the cameramen are in English, so there is just this cross-over and it's a mix-match. And it's just the ability of doing both. And maybe swapping sometimes, the contributor might be Welsh and then I have to explain in Welsh to him or her, but then I have to explain again in English to the cameramen. So it just takes a bit more time, and maybe a bit more planning.</p>
Interviewer	<p>And how about in the case of things that appear within? There are things that we might not think about, we were discussing that earlier on, how about signs? I know that might not even, I mean, you sometimes will film somewhere else that is out of a Welsh area where they have bilingual signage, because there are signs, that's one. Second, there might be sentences that they are quoting from something that, I guess you would expect every Welsh person would know, so there is no point in saying that in Welsh, because it's something that is clearly a quote from English that people know in English, which I would guess, happens with "to be and not to be", I would expect that anyhow [laughter], they wouldn't quote Shakespeare in Welsh (laughter). But you have to make some decisions when that happens, and when do you allow that to happen, how far and how do you support that call.</p>

Cwmni Da 4	I think it's a case by case basis again depending on the programme. Obviously, if there is a choice and you can get a Welsh sign in without getting an English translation in, that's great. But obviously sometimes it's unavoidable, it's just going to be there.
Cwmni Da 3	I think it is common sense as well. Because as you say, I mean, for example that Shakespeare quote, if you'd hear someone translating that in Welsh, you'd think that's ridiculous. And you've got to think from an editorial point of view, I suppose, what sort of stronger...
Interviewer	Well, how about the other issues that you have to deal with when you are producing your programmes, since, and you've mentioned it, you are not only making programmes in Welsh, but you also make programmes, for Wales, about Wales, programmes that could be for the whole of Britain, or, I guess in some cases, programmes that would be outside of Wales for Wales, so that creates a whole other set of issues. How do you ensure that you kind of put all of those different identities through, 'cause there are many, many identities by then.
Cwmni Da 2	It depends who has actually commissioned the programme, then, and again who is your target audience, isn't it?
Cwmni Da 6	I think that one of the examples that we've done over the last few years, is, we did a programme in India. And that was three different companies from three different countries. Canada, India, I think it was French-Canada, India and ourselves. And all the crew were local Indians except for maybe two or three, but there was three directors. And they directed it as they felt was necessary for the three markets, the Welsh market, the Canadian, French-Canadian market and for the Indian market. And it's as and when required. There isn't

	<p>any hard and fast rules, as Rhyan said it's common sense, but then, obviously when you seat on the editing suite afterwards, you could say "oh, we have gone a little bit over the top there, allowing that much English" or maybe, we were a bit silly to ask that contributor or actor to change into Welsh just for the sake of it being a purely Welsh programme, maybe we should have left the sentence in English to get the input that you wanted.</p> <p>I'm working on something at the moment, and we're going to be encouraging one of the individuals to use English, mainly because the area that the individual is from, it's predominantly English, though people can understand and can speak Welsh, it wouldn't be natural for somebody from –I hope nobody, sort of, shoots me because of this – for somebody in Holyhead to speak Welsh as their first language. There are lots of people in Holyhead that do speak it, but I think that the majority can understand it, so we would encourage this individual to throw in a bit of English every now and then, because it would make far more natural.</p>
Interviewer	<p>Okay, and on that regard, do you consider that the way you have to deal with these challenges is in any way different that what someone, let's say, in the BBC in London would have to deal with?</p>
	<p>(Nervous Laughter)</p>
Cwmni Da 4	<p>I think, we just--- it's more... an awareness thing. You know, we are aware of... of the need to keep an eye for things like that, where maybe somebody in London just assumes that everything is equal and maybe doesn't notice little... maybe nuisances, but things, which to us... for example, filming the Welsh road sign instead of the English one. We possibly think about that sort of naturally, whereas somebody in London wouldn't think what difference it made, possibly.</p>

	I don't know...
Cwmni Da 6	I think there is a lot of onus on the producer, to be honest with you. I think that a producer, especially when it comes to sort of laying down the dub side, laying down the sound, that if they have someone coming in to do the voice-over, and they know what type of programme they want, it can't take a long, long time to get it correct. Literature, pronunciation in the right way. So there is a lot of onus on the producers then, far more than in English, and it's because the language is different, I think that people can talk. Some people talk English incredibly fluently, others not so well. But with the Welsh language, there's so many different elements to it that, if the programme requires the Welsh to be perfect, then there will be onus, - and you asked about the comparison to the BBC -, there will be onus on the producer to that particular type to make sure that that script is correct and that the person that delivers that script, delivers it correctly.
Cwmni Da 2	I'm sure that if you had a company from London, and, say, Cwmni Da, even if both programmes were done through the medium of English, I'm sure the balance would be different. Because there is an awareness, if it's a programme about Wales, obviously, but... I mean there is a subconscious balance, isn't there? I think it would be two different programmes.
Cwmni Da 4	I think maybe we're so used to... because most of what we do is Welsh-language, maybe we are so used to looking for the Welsh links and the Welsh connections, perhaps not even consciously. That's, like Eryl said, the show we did would maybe not be more Welsh but...
Cwmni Da 2	It would have a different feel to it.
Cwmni Da 4	It would have a Welsher feel. [Laughter]

Cwmni Da 2	It would be more about Welsh awareness [Laughter]
Cwmni Da 6	Yeah, I think that I saw something once. I think it was a Health and Safety video and it was quite clearly been made by the BBC, “and now we are going to Wales”, and the showed something that was very... oh, cringe, cringe-worthy, sort of, Welsh. Whereas I don’t think that if it would have been done by us, it would have been subtle Welsh.
Cwmni Da 4	Not stereotyped Welsh, more natural Welsh.
Cwmni Da 3	I think as well, we’ve got to be more, not louder about who we are, but we’ve got to do a bit more... explain who we are, you know, compared to... if you are phoning from the BBC in London, everybody is going to know who you are, you know. So there is a bit more of that possibly. So that could be a challenge.
Cwmni Da 6	I think that, can I just take that--- that is just fantastic, what she just said--- I don’t know whether you captured it when you were next door, but the programme next door is about... <i>Noson Lawen</i> , Welsh <i>adloniant</i> ... entertainment and Menna would phone somebody that she knows would be able to provide her with a list of people, and all she has to do is say, “hiya, it’s Menna from Cwmni Da”, straight away this person knows who Cwmni Da, whereas if I... I phoned somewhere, it was about formula one, and I phoned “hi, I’m David Evans from Cwmni Da, we are an independent Television company in North Wales” – and it took me 4 or 5 sentences before they knew what I wanted to do or what we were after, whereas, as Rhyan says, BBC world-renown you know who it is. For us, throughout Wales I would say, yes, especially in the Welsh language sector, but maybe not throughout the whole country.
Interviewer	And in the case of your own productions, how do you ensure that you meet



	those elements. For example, if you want to make sure that this is aware of Wales, rather than Welsh-speaking Wales, or just Welsh-speakers, but that it is the Welsh perspective.
	[Nervous laughter]
Cwmni Da 4	<p>As far as the series we have on at the moment, we have got a couple of locations that we have to film in England, because the facilities just don't exist in Wales. For instance, there's a house designed by Rennie Macintosh in Northampton. Well, there isn't a house designed by Rennie Macintosh in Wales, so, you know, if we particularly want to film the house, we have to go to the house, we cannot bring the house to us. But, wherever possible to locate things in Wales, and even if it's an item without any dialogue, you know, if it's just a view, try and keep it in Wales as much as possible.</p> <p>Same kind of thing with the children's shows, the nature show I'm thinking of, particularly that was on location and outside. And again, you find something and you say "wow" – "oh, it's in Birmingham" or something. So then you try and find something similar in Wales if at all possible. And usually we can.</p>
Cwmni Da 6	But if not, we'd go to Birmingham, won't we?
Cwmni Da 4	If not, we would. Yeah.
Cwmni Da 6	And we would film it. I think that, as Rhyan said, the content is crucial for the quality that we want. However, if we can get the content in Wales, we would prefer to use it. However, it's just the balancing act of "right, ok, what it's going to make this programme watchable", what is going to make this programme as powerful that we can gain a few more viewers.
Cwmni Da 4	But of course, what we film in those places is still done in the style of the rest of the programme which is filmed in Wales, so the Welsh feel carries over.

## LI Green Bay

Interviewer	So, just taking from the first interview that we did, and from the things I've seen today... Is the working environment that you deal with always bilingual?
Green Bay 3	Yes, it is always bilingual, because we always have projects underway in both languages and... also with regard to the Welsh-language projects we have, there is always some element of business done in English, even though it is a Welsh-language programme. I mean, I think there are natural relationships that you have with colleagues, and with certain colleagues who are Welsh-speaking, then normally if I am interacting one to one with them I would speak in Welsh, and if it's in a group where everyone speaks in Welsh, we would normally speak in Welsh but clearly there are people who are monoglot in the company and there are times when, even with a Welsh-speaker, if you are making a programme in English, it is more natural to speak in English about the programme, because you are writing the script in English, or you are dealing with concepts that are happen... you know, you know are eventually going to hit the screen in the English language, so it is not always the case that I would speak in Welsh even to Welsh speakers...
Interviewer	Which associations do you make when you are creating these, producing these shows for a specific audience? What do you associate with them? You were mentioning...
Green Bay 3	Well, I think in any television programme you make, you make it with, you know, an audience or with audiences in mind. I mean, clearly when we make international television programmes, we are making programmes which are meant to be sold to many television channels around the world, and meant to be shown on many different contexts so that is slightly different. But you

	<p>know, even if you are working for the BBC to a commission, you are working for a specific channel, so, for instance, the history of Wales is for showing on BBC1 here in Wales, and that is a different audience to the BBC2 audience, it is more popular, it is more mainstream and therefore the kind of history that you would make for that audience is different to the audience for the English-Language audience on BBC2. Clearly, S4C as a single channel is the only Welsh-language channel... [Interruption] so in terms of S4C. -It might be interesting, shall I print out a document that might be of interest to you... this is a... the script of the Cyprus programme of the Island series, and the presenter of the Welsh crew, Welsh version, Betty George, is a very, very experience television journalist. She read the news many years in Welsh. And she was adamant that she would prefer to make her commentary herself, her voice-over. She didn't want us to translate the English version for her because she finds it much easier to write in Welsh, and she is very experienced at that. So what I am printing out for you is the notes that I sent to her and it is quite an interesting document, and I don't mind if you... if you could play back to me what you might use of it.</p>
Interviewer	Yes, certainly.
Green Bay 3	<p>If you'd like to use, you know, a comment... actually, my comments to her are in English, which is interesting. But, for instance, in one place, where we are dealing with the Easter Orthodox service, in the International version we've said very simple things about Easter, you know, Easter is when Christians believe that Christ rose from the dead, you know, as simple as that. Because we feel, we can't make any assumptions about an international audience and what they might know about the Easter story. In the Welsh version, for S4C, our assumption is that any person who is watching, particularly this type of</p>

programme on S4C, will have a basic knowledge of Christianity, because of the cultural background here, and therefore, she won't have to use those exact words. So [unintelligible 4:53] Let me see if I can find that... Well, actually, I didn't... when I talk her through it I made that point, but I didn't actually, it is not a clear document. If you want to take that I can give it to you electronically as well.

It's got Betty's pieces to camera, that she recorded out there in Welsh, and it is got the English International commentary, and then I have added comments here about how we are going to handle certain issues. The commissioner, Twely Griffiths, the executive producer of S4C, for instance, Twely has decided to handle all contributions in other languages by the presenter paraphrasing what the interviewed said, i.e. no actors voice over, so we need precise translation, and so on. So, that is an interesting way of handling other languages within the programme as well.

Certainly, you have in mind when you are working in Welsh, that the core audience will share certain values, certain history, certain knowledge, certain forms of education. Now, I think we are also all aware, because we often make programmes with them, that there are many people these days, like yourself, who learnt Welsh can operate in Welsh, and not necessarily come from a traditional Welsh background. I am thinking for instance we made a film about an adoption, of a child in Haiti, the couple who were adopting, one is quite a famous Welsh-language sitcom actor, he'll be very well known to the audience, but his wife is an American who's learnt Welsh, and, you know, she is somebody who worked within the company, and she brings a completely different set of expectations to the whole position.

Certainly, we are aware that the Welsh audience is not as monolithic that it

	may have been even twenty five years ago.
Interviewer	When I was mentioning something like regarding the part of the History of Wales, do you think there are, however, special things that you always have to watch out for? For example there was the debate of, making the stories that would be relevant to the north and the south, that it is not too much of the south and on the south, because the north might feel neglected. So which are all the things that you think that you need to keep in mind, or to ensure that there are certain things that are represented?
Green Bay 3	The whole issue of representation is something that I am doing a lot of thinking about... I think these days in particular we are always reminded about issues of diversity and about issues of representation of gender, of class, of ethnic background and so on, you know, here in Wales we have a multicultural society and we need to reflect that in the work that we do. And there are also these issues within Wales of different areas having different kinds of Welsh experience. So, I think that is something that is always in your mind. You are also aware that the core audience for television here in Wales is still, by and large, one which is rooted in certain South Welsh experience, primarily, certainly in the English language, a kind of industrial type of experience, and in the Welsh-language you could add certain cultural elements to that as well. There is an understanding that your core audience will gather around certain values, certain traditions, certain histories, but you are always reminding yourself as well, that the world is bigger than that, and that peoples' experiences are bigger than that.
Interviewer	Regarding other elements that you would think that would be quite clearly something that you would, that would like to Wales... you mentioned with

	<p>that programme that you were discussing before, for example the <i>fear</i> of a famous Welsh Rugby player, which seems to bring to mind already... Welsh rugby player is always something that comes to mind when thinking about Wales, but also that he uses a special way of talking...hmm. So when you are thinking about choosing the people that participate or the people that you work with which decisions are important that you take on linguistic elements: way of speaking, type of version or register used, and at the same time, if there are any constraints, beyond your doing, that affect the way in which you work.</p>
Green Bay 3	<p>I mean, with the Burton story, Richard Burton would have spoken Welsh to his brother, he did speak Welsh to his brother, and the Welsh he would have spoken, would be a particular dialect of our particular valley. Now our writer does not come from that valley, he comes from North Wales which is a completely different dialect, though he is used to writing in south wales dialects as well. And almost certainly our actor would not come from that valley. So, we have to approach that, very carefully and quite rigorously to make sure that it is credible for the audience, that, you know, this really is something that Richard Burton, a way that Richard Burton would have spoken. But we also have to bear in mind that it needs to be intelligible for the entire audience and that in what we write, has Welsh of a certain correctness –it’s probably the wrong way of putting it- but, certainly a Welsh that is good and string which most Welsh speakers would regard as being correct. I think, you are always trying to balance all those elements. These days I think there’s a lot, there is a much bigger variety, I think, in the types of Welsh that are spoken, actually, as well as a coming together of a kind of common language. I mean, there are so many people these days who don’t</p>

	<p>have Welsh in their family backgrounds and yet are Welsh speakers, and some of them speak a very fluent very correct Welsh, and some of them don't really use their Welsh outside of school, in their normal everyday lives. For instance, younger people would be like that. And their Welsh isn't always terribly correct. So I think we differentiate between non-professionals, ordinary people who are contributing to the programmes, ordinary people who are interviewed, who are... and we are always glad, whatever kind of Welsh, that they feel comfortable expressing themselves in, and we welcome that and that is the richness of living in modern Wales. On the other hand, I think there is an audience expectation that where we give words to a presenter or where the presenter is speaking or where there is a script, or so on, that that Welsh is respected as thoroughly as one would respect English. Because for the presenter of the programme or for a voice-over, or for, you know, actors taking part, you wouldn't write any form of English, you would write an appropriate form of English, and you have to think about those issues in Welsh as well.</p>
Interviewer	<p>What is the main thing for you when you do a programme for S4C for example, what is the main thing that you are concerned with... what are the things that guide you, you say these are the important things... it has to be... to satisfy these requirements</p>
Green Bay 3	<p>Well, I think it's... first of all in terms of technical qualities and creative endeavor the standards are no different</p>
Interviewer	<p>From?</p>
Green Bay 3	<p>From any other programme that we would make. So, you know, we in the company have <i>stopliners</i> up there on the window, which is a big claim, but it's</p>

	<p>world-class film and television, and we aim to make the best television that we can possibly make, in whichever language we are operating. So the standards are not different, it's not the case of the audience is smaller in Welsh, so we don't care enough... sometimes the budgets are smaller, and that's a constraint, but it's not a case that we feel that in any way the Welsh language output is second rate to other languages we may work in, or other audiences we may address. But the audience is important as well, and that is the balancing that you are always making as a programme maker, is your creative instincts, your desire to do and express yourself in certain sorts of ways and the needs of the audience and the two need to meet somewhere, it's a dialogue between those two things.</p> <p>You know, we resolve those in different ways in different programmes, I'm sure. But we are always very keen not to compromise standards, not to compromise values, not to compromise creative excellence that we seek, because we are working in the Welsh language. That is not part of our thinking.</p>
Interviewer	<p>And what would you think would be special from the Welsh language programming that you think is not usually seen in the other, in any other... if there is something</p>
Green Bay 3	<p>I think, because it's a smaller community and because there are shared histories and to a certain extent shared values across a good deal of the language community, there is a kind of closeness, a kind of shorthand that you can use, there is a kind of warmth I think, because of all those things. But there is a danger as well, that it can become very cozy, and sometimes one likes to challenge the assumptions that much of the audience would make. I mean, my own background is from English speaking south-East Wales,</p>



	<p>industrial valley, where to all intents and purposes people stopped speaking the language as a community language in my parents' generation. And yet, that is the one area in Wales, which of all the areas in Wales, there is the strongest identification with Welshness. People express their identity as being Welsh much more strongly in the Rhondda valley where I grew up, than even strongly Welsh speaking parts of West-Wales. And I, sometimes like, in the programming we do, to challenge that the heartland of the Welsh language is located in Ceredigion or in Gwynedd and to say that the Welsh language belongs to all of us in Wales and that the experience of the Welsh language of people in the Rhondda valley, and in other industrial mining valleys, is as interesting, and is as valid, and is as much part of what makes up the Welsh nation as people who live in fully Welsh speaking communities.</p>
Interviewer	<p>Yeah, that is a bit something very similar to what someone was saying about the Western Isles of Scotland, that if they concentrate too much on doing television for the Western Isles and the Highlands, that's not where most of the Gaelic speakers live now, they are in Glasgow or in Edinburgh.</p>
Green Bay 3	<p>And that urban experience that is actually what saved the Welsh language, at least in my historical understanding that unlike scots Gaelic and unlike Irish, the Welsh colonised their own country, so Welsh speakers came from rural parts of Wales to the industrial valleys when the coal reserves were discovered there 150 years ago, and the fact that Welsh survived there for as long as it did and became part of that modern world, became part of a world where there were newspapers, and musicals, and theatres and all kinds of entertainment in the modern world, and Welsh adapted itself to that and went on to adapt itself to radio and television, that is what makes Welsh today still relatively healthy as compared to other minority languages on the</p>

	British and Irish Isles
Interviewer	I just wanted to pick up briefly on, what you mentioned about the Welshness seen from the Cardiff centre. What constitutes that Welshness? What would you say they define as the Welsh?
Green Bay 3	People here in Cardiff or...?
Interviewer	Yeah, as you mentioned that... the ones that you say that are more Welsh in the sense of Welshness
Green Bay 3	What I was talking about was the industrial valleys, the Rhondda valley...
Interviewer	What were the elements that would identify them?
Green Bay 3	I think it is certain shared social values, certain, you know, a shared industrial history, a feeling of being very close to one's neighbors, and sharing interest with one's neighbors. Socialist values are strong in that tradition although people are not signed up to socialism as they once were, but certainly that background in communal values in shared histories is very important. Hmmm, a sense of difference to the English, as well, is also part of it and this complex thing of being British and Welsh, and what that means. So I think there are all kinds of things bound up in that. And I think that is reflected now in things like support for the assembly, an emerging confidence in Welsh identity. When, you know, I began in broadcasting 25 years ago, 30 years ago, there wasn't a lot of provision for Wales in either language, and that has now grown there are now radio stations, there is a television channel, and I think there was much less confidence in the sense of the Welsh National identity or Welshness, than there is today and that's changed in 30 years. Thirty years ago we were constantly worrying about what Welsh identity is and what it was, and nowadays it is much more taken for granted, I think, and it's much

	<p>less of a contentious issue than it was 30 years ago. And that is an interesting development. And much less bound up with the language, I mean, there would have been people 30 years ago arguing quite seriously that you can't be Welsh unless you speak Welsh. I don't hear people argue that certainly, in any mainstream sense anymore. The validity of being Welsh is not dependent on the language, and that frees up the language in certain sorts of ways as well.</p>
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## LI Jujunula Makuira

Interviewer	Bien, estamos entonces aquí con --- y --- que trabajan en la radio Jujunula Makuira o Ecos de la Makuira aquí en Nazareth. La emisora transmite en 90.2, ¿Cierto?
Wayuu 1.	Si, si
Wayuu 2.	
Interviewer.	Bueno, Mi interés es siempre entender cuáles son las negociaciones de identidad que se llevan a cabo cuando uno produce radio. Entonces, yo les voy a hacer preguntas que tienen que ver con... ese tema. Una de las primeras cosas por ejemplo, que lo discutíamos ayer como parte del taller, o surgió por parte de las personas que estaban en el taller fue: por qué el letrero de la emisora estaba solamente en español y no en...
Wayuu 1.	wayuunaiki
Interviewer	¿Por qué pasó eso, si ustedes saben?
Wayuu 1	Yo creo que el muchacho que estaba haciendo ese letrero ahí, se le olvidó, pues. Aunque nosotros le pasamos, el.. como es que se llama... el, la tarjetica así completa donde aparece Jujúnula Makuira en 90.2 y el muchacho como que se le olvidó hacer esa parte, y la excusa de él al terminar ya es que el dijo que el espacio que él tenía ahí para hacer ese letrero ahí, que no le alcanzaba
Interviewer	Y eso me acuerda también la otra charla que salió es que ustedes ponen muchas veces mensajes tanto en wayuunaiki como en español pero generalmente suena la parte en español primero. Nosotros, digamos, ayer también en la radio hubo un mensaje sobre una jornada de vacunación... mañana... o ¿era hoy? –bueno, no recuerdo
Wayuu 1	Si era hoy

Interviewer	Hoy, y ustedes lo mencionaban primero en español y después en wayuunaiki
Wayuu 2	y después en wayuunaiki
Interviewer	¿Siempre lo hacen así?
Wayuu 2	Si, todas las veces...
Wayuu 1	No, no casi todas las veces, sino que en un espacio como tenemos a veces la programación que de 6 a 7 es un espacio donde todo se transmite en wayuunaiki hasta hemos tenido la oportunidad de emitir cuando nosotros recibimos los avisos a temprana hora, o los servicios sociales, como se llamen, a temprana hora... los emitimos en el horario ese de 6 a 7 en wayuunaiki aprovechamos el espacio de una vez no tanto como diga en la hoja, que la hoja nos la entregan en español escrita, y no tanto como diga la hoja así en español sino que la traducimos y la pasamos en wayuunaiki... eso pasa siempre y cuando nosotros recibimos el aviso a temprana hora, pero cuando el aviso lo recibimos tarde ya terminada la programación en wayuunaiki ahí sí nosotros pasamos el aviso en español y después una traducción para que se haga entendible... el mensaje
Interviewer	Les iba a preguntar ¿por qué no hacen las transmisiones completamente en wayuunaiki?
Wayuu 1	Ehhh... respecto a esa pregunta no la emitimos así porque... de 6 a 7 sería variar la programación, ya de 7 a 8 nosotros teníamos un espacio que era de salud, con el hospital acá de Nazareth, ellos hacían su... nosotros hacíamos sólo las grabaciones, ellos hacían su trabajo de grabación como de 20 a 25 minutos que era lo máximo que ellos hacían. Pero lo hacían todo en castellano. Entonces la idea de nosotros era de traducirlo también de que ellos lo dijeran en wayuunaiki porque ellos le están mandando el mensaje a una comunidad wayuu no a una

	<p>comunidad alijuna sino a una comunidad wayuu. Y ahí siempre nos ponen peros con respecto a eso. 'No, que el wayuunaiki es muy difícil pronunciarlo'. 'No, que me equivoco mucho en wayuunaiki, es mejor así en castellano' porque ellos así le entregan su trabajo es en ... y de 7 a 8 ya, ya para llamar un poquito la atención de la audiencia que hay jóvenes también que escuchan han querido... este... escuchar música vallenata que lo nuevo que el reggaetón que el merengue que la salsa que aquello y que lo otro. Por eso hemos atraído un poco a la gente con esa parte con respecto a que escuchen la emisora, pues, en el transcurso de 6 de la tarde hasta las 10 de la noche que es el espacio que nosotros emitimos. Y ahí variamos...ehhh... la hemos querido así trabajar con las personas de acá o sea personas, personas que hablen el idioma wayuunaiki que todo sea, o sea, que los espacios juveniles, tanto infantiles como adultos que lo hagamos todo en wayuunaiki pero eso se nos presenta un inconveniente que sería cómo el de trasladarnos al lugar donde está la información exacta, donde está el trabajo exacto, donde el trabajo a realizarse está ahí.. ehh. Ir allá y tampoco tenemos la manera de como trasladarnos para poder regresar en un día o quedarse por allá y no tenemos, como se llama?... recursos para poder por allá quedarnos. Y aquí un poquito el wayuu, él ya tiene como una mala maña , digamos, porque ya todo lo quiere negociar ya, ya todo lo quiere vender.</p> <p>Porque él, porque ellos piensan que uno hace los trabajaos es para negociarlos y que a uno le queda una cantidad de plata pero no es así, solamente es que nosotros a través de esta emisora hemos querido rescatar o de mantener o de fortalecer más lo que es la cultura y lo que es el idioma</p>
Interviewer	¿Cuáles son entonces, ya que lo mencionas, cuáles son en ese sentido las prioridades de la radio?
Wayuu 1.	Es de mantener y de fortalecer la cultura

Interviewer.	Mantener y fortalecer la cultura?
Wayuu 1.	m-hm, y más que todo el idioma, pues, si porque ya casi acá en la alta Guajira ya ya está cubriendo como el 90 a un 80% lo que es el idioma castellano. Ya casi no se habla muy... tanto tanto el wayuunaiki . Digamos que es un 15 o un 20% por ahí. Hasta los cincuenta... hasta los niños de por ahora.
Interviewer	¿Por qué ocurre que la gente no habla wayuunaiki? Qué creen ustedes?
Wayuu 1	Yo diría que estando acá en una parte cómo así como esta, tenemos más el acceso de salir a Venezuela, tenemos más el acceso de salir a la ciudad. Muchos jóvenes, muchos niños han accedido a Venezuela que es el país que está más cerca. Y tienen una entrada como de digamos libre. El wayuu apenas tiene 10 años, 14 años ya sale para Maracaibo. En Maracaibo conoce lo que es el trabajar. Hasta los niños trabajan. Trabajan allá y ellos se van amañando y se van acostumbrando a la cultura de allá. Digamos así. Y así va perdiendo lo que es su idioma, lo que es su cultura. Como lo que es el respeto a los mayores, el respeto a sus padres, el respeto a sus hermanos, o sea, a su hermano mayor, o sea, nunca lo ha respetado. Y al salir a Venezuela, digamos que allá regresa con otra mentalidad muy diferente que la anterior de acá. Porque un niño, o sea supongamos que un viejito ya de 80 años más o menos hoy en día, en sus tiempos existía lo que era el respeto a los mayores. Hoy en día comparando un niño de hoy en día con un anciano de aquella {época.... Hasta uno... yo mismo... yo prácticamente no nací aquí en la alta Guajira, yo nací es en Venezuela, a los 8 años llegué aquí, no sabía hablar el wayuunaiki ni nada no expresaba ni decir mamá, ni decir papá, ni decir tía, ni nada. Con el tiempo, yo me fui... yo fui acostumbrándome a lo de acá. Mi abuelita, que en paz descanse, ella fue la que me enseñó a aprender lo que es el respeto, lo que es la cultura, a hacer lo que

	<p>tenía que hacer, lo que es en el pastoreo, y todas esas cosas... o sea, lo anterior.</p> <p>O sea, ya casi, yo prácticamente fui, pues, supongamos de aquellos de los de aquella época.</p>
Interviewer.	Y continuando entonces, pues, con este detalle, ya que lo acabas de mencionar, con la relación con Venezuela. En la estación ustedes ponen el himno nacional.
Wayuu 1	Si
Interviewer	¿Lo ponen todos los días?
Wayuu 1	<p>Si, o sea, si, siempre todos los días lo ponemos. Siempre y cuando nosotros tenemos la oportunidad de a veces trabajar con la planta eléctrica de acá de la emisora. Nosotros a veces la prendemos como a las cinco y media o ya faltando veinte para las seis. Para que nos dé el chance de prender los equipos y así programar la identificación esa que tenemos acostumbrada, faltando cinco para las seis a veces uno mete una música – un vallenato - como una anticipación. Entonces uno dice, da la bienvenida, y cuando ya, faltando milésimas de segundo para que empiece el himno nacional, entonces uno anuncia el himno nacional, y dice, no, escuchemos las gloriosas notas del himno nacional, y pasa el himno nacional, y ahí sí entra la programación que es en wayuunaiki</p>
Interviewer	¿Y ponen también el himno de la Guajira?
Wayuu 1	Si
Interviewer	¿Lo ponen también todos los días?
Wayuu 2	Ahí se le da paso al himno de la Guajira
Wayuu 1	<p>Así, el himno nacional en wayuunaiki, y el himno departamental en wayuunaiki.</p> <p>Todo en castellano también.</p>
Interviewer	En el caso de las wayuus, precisamente como los wayuus viven tanto en Colombia como en Venezuela se presentan dificultades de sentirse colombiano



	o sentirse venezolano entre los wayuu?
Wayuu 1	Yo creo no
Interviewer	Ese no es un problema
Wayuu 1	No, no es un problema
Interviewer	Así sea Colombiano o Venezolano
Wayuu 1	No
Interviewer	O sea, para los Wayuu uno es wayuu independientemente de donde es
Wayuu 1	<p>Sea de donde sea, si porque yo puedo tener, yo puedo estar aquí como a los dieciocho... pero sí, si dificulta un poquito. Si porque al estar aquí acostumbrado, un niño que nazca acá, no conozca Venezuela durante dieciocho años, entonces llega a Venezuela, entonces allá se le dificulta un poco es por el documento, pues, entonces allá le ponen pero, hasta lo agarran, lo encierran por no tener documento y eso si le dificulta.</p> <p>Pero yo creo que en la parte acá en, como digamos, o sea como no he salido mucho también, ya yo he tenido los documentos allá, se me ha sido un poco fácil también, por esa parte, pero si el acceso a Venezuela si dificulta un poco, pero ya con tiempo.</p>
Interviewer	En tu caso Leonardo?
Wayuu 2	<p>Este, no para mí no hay problema, la verdad es que yo no conozco Venezuela.</p> <p>En Colombia sí, yo he ido hasta Riohacha y yo he tenido mucho acceso por allá, pero no me han presentado problema con los documentos.</p>
Interviewer	Cuando ustedes dicen, primero tienen una franja de más o menos una hora de cultura wayuu, ¿sí? que es la que va completamente en Wayuunaiki
Wayuu 1	Si
Wayuu 2	En Wayuunaiki

	¿Qué incorporan ustedes en eso? O sea, ¿qué consideran ustedes que es parte de esa cultura wayuu? ¿Qué los identifica a ustedes como wayuu, que es lo que ustedes ponen en esa franja?
Wayuu 1	Mediante de eso, nosotros emitimos lo que es los instrumentos musicales que eso nos identifica también, más que todo el Kashaa, el maasi...
Wayuu 2	Torompa
Wayuu 1	El Torompa ya es un poquito como digamos occidental, porque eso ya viene hecho de hierro. El guaguay. Hay dos clases de guaguay, que uno lo puede hacer con la mano, y la otra tiene que ser de una planta, el fruto de una planta que uno le hace unos huequitos...
M	¿Cómo son, son de aire?
Wayuu 1	Si, de aire, ajá, el fruto es redondito. Entonces uno le hace un huequito mínimo como de una pulga... o sea, menos de una pulgada, media pulgada supongamos más o menos, chiquitica, le hace el huequito y entonces él lo perfora, le saca lo de adentro, son unas pepitas, y le hace los huequitos por los lados, y ahí es donde, en la parte más ancha es por donde él sopla. Los huequitos chiquiticos son unos orificios como la puntica del bolígrafo, ajá, más o menos. Entonces ese es un instrumento musical también. Pero ya lo que hace con la mano, ya eso si es el aire también, pero eso ya es con la mano ya.
Interviewer	Una de las cosas que hacen es poner instrumentos, ¿Qué más ponen en esa sección?
Wayuu 2	El cuento
Interviewer	Y ¿qué hacen con el cuento, cómo es el cuento, quién lo lee? O ¿Quién lo narra, quién cuenta la historia?
Wayuu 2	Esta... los mayores, los ancianos.

M	¿Ustedes van hasta donde el anciano, o el anciano viene aquí a estudio?
Wayuu 1	<p>Si, como le decía, este... a nosotros se nos dificulta un poco por eso, o sea los cuentos que nosotros ahorita tenemos, eh, gracias a la emisora Utay estéreo, en Fonseca, que allá ellos fueron los que han más o menos los primeros que han trabajado en la emisora allá y también han recopilado también información con ancianos, con un anciano, más conocido. El anciano, él te echa, él te cuenta un cuento y con unos términos. O sea, hay unos términos de, en que son como un consejo, de él... ajá... que él dice que no es bueno robar, que eso es malo robar, y que esto, y entonces mientras él va echando el cuento. Por esa parte. Ya cuento, cuento acá, de acá de la alta Guajira, acá cerca de la emisora, si tenemos poquito pero no muy... no tenemos bastante porque no tenemos casi material y más que todo para poder editar los cuentos. Cuentos de acá si tenemos de un profesor.</p>
Interviewer	Y el profe vino acá a la emisora, o ustedes fueron a grabarlo?
Wayuu 1	<p>Él siempre a veces ha tenido la oportunidad de venir para acá, él viene acá en horas de la tarde ya como él ya sabe, ajá, y escucha la emisora, y él llega acá en horas de la tarde y nosotros cedemos el espacio, de seis, si él llega tarde seis y media entonces nosotros alargamos más lo que es la programación. No es a la... no es porque sea de seis a siete, sino que alarguemos hasta las siete, hasta las ocho, hasta donde termine el cuento, hasta donde se extienda el cuento y él va explicando lo que es el cuento; entonces depende del mensaje que deje el cuento, él aclara a la final</p>
Interviewer	Después de que ustedes presentan un cuento, o una de esas notas, ustedes simplemente lo dejan correr, ustedes hacen comentarios sobre el cuento, lo discuten...

Wayuu 1	Ehhh. Si, nosotros dejamos, o sea, aclaramos un poquito, o sea resumimos como parte del cuento ... escogemos la parte más importante, o sea como el consejo, en esa parte del cuento lo resumimos así detalladamente
Interviewer	Esos cuentos son ... ¿qué? Historias de la cultura wayuu, como tradiciones, son ¿Qué?
Wayuu 1	Si, hay cuentos que son mitológicos y hay cuentos que tienen que ver como personajes, este... cómo es que se le llama a esos personajes... de animales. O sea que, ellos cuentan que una vez el conejo era una persona que esto, y hacía esto, y por mentiroso quedo así. Entonces en esa parte es que uno escoge lo que es el consejo, o sea, hace como un pequeño resumen y uno dice que no es bueno decir la mentira. Si, esto es para como llamarle la atención a los niños más que todo a los niños que están estudiando hoy en día.
Interviewer	(Pausa Larga) Bueno, eh... Después de que ustedes presentan los cuentos, entonces ahí me dices ustedes presentan como, como el resumen, es decir, tomar el elemento principal digamos la moraleja de la historia
Wayuu 1	Si, la moraleja de la historia
Interviewer	Después de eso, ¿qué presentan ustedes generalmente?
Wayuu 1	Ehhh... aparte de eso, mientras uno está, después de resumir el cuento, nosotros pasamos lo que es el aviso, o... aquí hay un señor que canta Jayechi, que es el único hasta ahora que nosotros conocemos que hasta hemos tenido la oportunidad de entrevistarle y hemos tenido la oportunidad también de que él esté aquí en la emisora y él mismo, él llega y cuando él hace su... a ver, él ha tenido dos <i>tandas</i> musicales, digamos así, ese término. Él personalmente ha llegado acá y nos lo ha traído, no que para que lo pongan, que... que esto es un Jayechi, esto contiene jayechi, contiene kashaa,. Ehh. Prácticamente cada CD

	<p>tiene como dos, como cinco, cinco a seis jayechi, pero son larguitos, de seis a ocho... como le decía que para no, este, para no ser, o sea, para no ser muy, muy aburridor, digamos así, en ese término. Porque hay jayechis de ocho minutos, de ocho a diez minutos. Entonces, Hay gente que se molesta, o sea, hay gente que escucha y ellos se molestan y “anda, va a poner este viejo a cantar ahora, ese se extiende mucho, se va a pasar el minuto, ponga un vallenato” dice la gente. Pero no siempre terminamos, cumplimos con terminar el jayechi, ya después nosotros si los complacemos.</p>
Interviewer	<p>Y ya que estamos mencionando precisamente eso, después de que transmiten el jayechi, me dices que luego van a como una franja de música, de otro tipo de música</p>
Wayuu 1	<p>Sí, de otro tipo de música, de música variada</p>
Interviewer	<p>¿Cuál es la música que más escuchan?</p>
Wayuu 1	<p>Aquí, aquí, aquí, aquí, el vallenato</p>
Interviewer	<p>El vallenato... Y el vallenato lo identifican ustedes como una música wayuu?</p>
Wayuu 1	<p>Ehhh... porque estamos en Colombia sí.</p>
Interviewer	<p>En Colombia, lo identifican como una música wayuu, el vallenato.</p>
Wayuu 1	<p>Si...</p>
Interviewer	<p>Y si no, con qué más lo identifican al vallenato?</p>
Wayuu 1	<p>Y también, este, hay vallenatos que son de, o sea, que hablan de la región, que hablan de la Guajira.</p>
Interviewer	<p>M-hm</p>
Wayuu 1	<p>Ehhh.. ellos perm...Ellos hablan de todo, de la belleza de la hermosura de sus mujeres, de la serranía</p>
Wayuu 2	<p>De la riqueza</p>

Wayuu 1	De la riqueza también. Por esa parte, también el vallenato nos identifica.
Interviewer	O sea, ustedes se identifican con el vallenato, también porque es algo de la Guajira.
Wayuu 1, Wayuu 2	Si
Interviewer	Y la gente que escucha aquí vallenato lo relaciona con la Guajira.
Wayuu 1	M-hm
Interviewer 19:48	Bien. ¿Qué otro tipo de música escuchan, fuera del vallenato?
Wayuu 1	Pues para complacer a la gente, ya, la gente... los jóvenes pues, el reguetón.
Interviewer	Ajá
Wayuu 1	Pero siempre a nosotros, hemos tomado unos límites en el reguetón. Eh... no, nos ha... hay jóvenes que han pedido, donde está el reguetón, donde habla de no sé qué tal, y tiene unos términos vulgares, y esto... y por ahí nosotros nos hemos limitado, si los complacemos con reguetón, sí, pero... con un reguetón que sea un poco más decente, pues.
Interviewer	..... reguetón?
Wayuu 1	Eh... Salsa
Interviewer	¿Salsa, salsa también?
Wayuu 1	Si, salsa, si.
Wayuu 2	Merengue
Wayuu 1	Merengue
Interviewer	¿Y con qué asocian ustedes la salsa y el merengue? ¿Lo ven cómo también música wayuu?
Wayuu 1	No, lo asociamos... No, lo vemos como música de afuera.

Interviewer	Música de afuera. Pero igual el música con la que se identifican más, es decir, que escuchan, tengo la sensación, que otros tipos de música?
Wayuu 1	Si
Interviewer	Como... Es un interés... no sé, de la costa.
Wayuu 1	M-hm
Interviewer	Al escoger vallenatos a ustedes les importa, por ejemplo, que el interprete sea o tenga conexión con la Guajira?
Wayuu 1	Si, en algunos, en algunos vallenatos sí. Al escoger el vallenato, en algunos, si. En algunos temas... como le decía, o sea, supongamos que vamos a tener de <i>Deimar Marín</i> un vallenato, que el prácticamente canta, la dama Guajira, mi tierra Guajira, depende el contenido. Uno escucha primero la música, uno va escuchando la música para poder aprendérselo. Para poder saber, o sea, para poder como explicarle a la gente que está escuchando los términos que contiene, o el mensaje que trae el vallenato.
Interviewer	En lo que llevan transmitiendo también en la emisora. ¿Fue tan difícil el usar el wayuunaiki para un tipo específico de función, cuando lo usan en la radio?
Wayuu 1	Para mí, no. Para mí, no. Como le estaba diciendo yo quisiera hacer los programas así que todo sea en wayuunaiki, pero para eso yo tengo que salir a investigar. Si yo quiero emitirlo como lo hemos aprendido de ustedes, ya más o menos tengo idea, antes... yo he querido salir a, supongamos, al corregimiento de Siapana, Siapana es una comunidad que queda al otro lado del cerro., de la serranía, allá hay también ancianos que también saben de cuento. La comunidad allá también no es como acá, supongamos que la comunidad de allá, ellos quisieran también hacerse escuchar por la emisora y saber también de que por la emisora pasan programas de esa comunidad. Como decir, si un anciano

	<p>muy conocido allá en Siapana, trae un cuento... nos cuenta un cuento, y en el cuento tengan más... sea más llamativo, tenga más mensajes de educación o más mensajes de orientación, es eso, porque si nosotros salimos acá, aquí cerca, también, sería, comparándola, comparando la comunidad de aquí, la comunidad de Siapana con la de acá, comparando los cuentos que cuentan ambos viejos. Yo creo que veríamos una diferencia ahí, habría una diferencia ahí entre esos dos, no muy distintos, pero sí habría una diferencia.</p>
Interviewer	<p>Si es como mencionabas el interés es transmitir siempre en Wayuunaiki, ¿a qué se debe que haya, pues, identificaciones, en castellano, a que se presenten algunas de las canciones también en castellano?</p>
Wayuu 1	<p>¿Cómo?</p>
Interviewer	<p>¿Por qué se presentan algunas de las canciones en castellano, por qué se mandan algunos de los mensajes en castellano? Si la comunidad escucha, son todas personas que hablan wayuunaiki.</p>
Wayuu 1	<p>M.hm... prácticamente en las grabaciones que hacemos que nosotros tenemos ahí. Don... que diga “sintonízate conmigo a través del dial en el 90.2” ahí también la tenemos en wayuunaiki, pero esa identificación en wayuunaiki nosotros la pasamos en el espacio en que nosotros estamos emitiendo la programación en wayuunaiki. Y la de... o sea, sería una forma de trabajar de nosotros. De que nosotros emitimos la identificación es en castellano, y la de wayuunaiki nosotros la emitimos en el espacio de wayuunaiki. Si, como te estaba diciendo, yo quisiera que toda la programación fuera en wayuunaiki, pero uno tendría que salir a trabajar, a investigar para uno poder tener diferentes informaciones, y también tener diferentes informaciones de otras personas, que no sea de una sola persona. Porque si yo me pongo a grabar mis,</p>



	o sea, identificaciones, entonces serían más. Entonces la gente por allá dirían, pero ese...ese es el que siempre <i>habla</i>
Interviewer	Entonces, el interés por el uso del castellano es simplemente porque la música está en castellano
Wayuu 1	Si
Interviewer	O sea, esa es la razón, por la cual se usa
Wayuu 1	Si
Interviewer	Pero, ¿todas las personas que escuchan la radio son personas que hablan wayuunaiki?
Wayuu 1	Ehhh... no. Algunos... más que todos los estudiantes, los estudiantes siempre les gusta más que todo la programación así en Castellano. Eh... algunos ancianos si han querido, han querido escuchar los cuentos. Ellos, a través de algún nieto ellos envían, ellos dicen ‘no, que de parte de mi abuelo, para que pases el cuento del conejo’ – digamos así un ejemplo. Entonces nosotros lo pasamos. Hay una parte a la final ... tenemos una identificación que donde este señor de Fonseca, el anciano de Fonseca, el emite un mensaje en wayuunaiki
Interviewer	Y ¿Cuáles son, para ustedes, los criterios de selección de las cosas que ponen? Me dijiste hace un momento que uno de los criterios de selección que usan es por ejemplo, que si había algo de reguetón, no usara malas palabras, por ejemplo. Ese es un criterio de selección. Cuando escogen los cuentos en wayuunaiki o cuando escogen las canciones en castellano ¿cuáles son los criterios que utilizan? ¿Por qué razón ponen unas y no otras?
Wayuu 1	Ehhh... hay también, hay cuentos en wayuunaiki. Este señor, de Fonseca, echa un cuento de su comadre, pues, de su comadre que también, o sea, hay términos hasta una vez nos llamaron telefónicamente, una muchacha joven, ella

	<p>nos llamó por teléfono, porque yo... yo no había escuchado, nunca había escuchado el cuento, era por primera vez... entonces yo emití el cuento, y en el cuento, es que él emitía que su comadre, o sea estaba muy buena, pues, en el cuento, o sea pero en wayuunaiki , lo decía así que estaba muy buena, que la vio durmiendo y que la vio así por debajo muy buena, y entonces él fue y él dijo, no pero es mi comadre y ella no me va a decir nada, pero, imagínate tengo que... y él se devolvió—el anciano en el cuento cuenta así --- y él se devolvió, y cuando él se devolvió encontró a su comadre que estaba durmiendo... en el cuento, así en el cuento, que estaba durmiendo. Entonces el aprovechó de que su comadre estaba durmiendo y se acostó con ella. O sea, ahí hay unos términos que son así como...</p>
Wayuu 2	Términos vulgares
Wayuu 1	<p>Sí, o sea como términos vulgares. Entonces la muchacha llamó ese día y dijo ‘oye, hay niños que están escuchando ese cuento, por lo tanto no sería, yo creo que no sería muy bueno emitir ese cuento porque tiene unos términos así’. O sea, uno lo podría pasar... eso es lo que nosotros tenemos que mirar también, escuchar primero el trabajo para nosotros, nosotros poder pasarlo también. Hay niños que se acuestan hasta las ocho o hasta las nueve de la noche, entonces nosotros ya podríamos pasar ese cuento como ya tarde ya, pues, y ya, un horario. Si, y hay otro cuento, hay otro cuento también que es en wayuunaiki, donde él cuenta de una mujer que si tuvo su marido pero la mujer tuvo sus dos hijos y duró un tiempo desde sus dos hijos, un tiempo ... años, digamos así, hasta... supongamos que de 20 años... hasta, más o menos hasta los 35 o 36 años, el señor cuenta así en el cuento. Eso también, por ese lado también a mí me llamaron también cuando yo estaba emitiendo el cuento. Entonces el señor cuenta que la señora se enferma. Y sus hijos se dan cuenta de que su mamá se</p>

	<p>enferma y él... y ellos preocupados, ya su mamá grave, estaba mal, mal, mal, mal. Y había otro señor que también, que nunca tuvo mujer, nunca tuvo esposa ni eso. Pero si vivía cerca de ellos, pero un poquito retirado. Él cuenta que los hijos fueron hasta donde el señor , entonces le preguntaron qué podemos hacer con nuestra madre, porque ella se está enfermando y nosotros no queremos que se muera, porque todavía está muy joven y esto. Entonces, trátenos de conseguir un remedio – o sea, él señor era... conocía ya, más o menos, plantas medicinales. Consíganos tal a ver como la puede ayudar. En el cuento, el señor cuenta que aquel señor que los hijos fueron a buscar llegó donde la señora. Ya estaba la señora grave. En esa parte él cuenta que... él no trajo la planta medicinal. Sino que ya, de tantos tiempos, de tantos años, pasando el verano como dicen. Se acostó con el señor. En el cuento lo dice así, pero en wayuunaiki. Se acostó con el señor, hizo lo que tenía que hacer. Al amanecer, aquella señora, dizque amaneció bien. O sea, el señor cuenta así. Por ese lado, también nos llamaron la atención. ‘¿Por qué emiten cuentos así que estén en términos vulgares?. O sea, la comunidad también nos ha... nos ha llamado la atención por ese lado.</p>
Interviewer	Si, entonces, como...
Wayuu 1	Por eso sería la escogencia de los temas.
Interviewer	Claro, por un interés de cumplir... con el público.
Wayuu 1	Si
Interviewer	De respetar lo que el público quiere
Wayuu 1	Si
Interviewer	<p>Pero... también de lo que mencionan antes. Otro de los elementos, según lo que has dicho, que previene presentar ciertas cosas, es por capacidades técnicas,</p>

	¿Cierto?
Wayuu 1	Si
Interviewer	O sea, por tener la posibilidad de haber grabado otros cuentos porque toca irse a lugares distantes donde no se... donde no se ha podido realizar.
Wayuu 1	Si
Interviewer	Entonces también hay problemas técnicos que evitan que ustedes escojan otras cosas. Porque en lo que te preguntaba yo ayer, cuando estabas dándole unas instrucciones a Johnny, y esta es otra pregunta en ese sentido, los programas que ustedes utilizan de edición de audio están en español...
Wayuu 1	m-hm
Interviewer	¿Eso afecta el idioma que ustedes utilizan entre uno y otro para comunicar algo? ¿Afecta el hecho de que el programa que ustedes utilizan esté en español y no en wayuunaiki?
Wayuu 1	Si afecta, para algunos, pues. Pero para como ya uno, o sea, tiene el conocimiento más o menos de saber escribir el wayuunaiki, o sea uno ve el wayuunaiki que es, lo escribe, uno lo mira, lo ve... pero bien escrito, porque hay personas que escriben el wayuunaiki, pero así no se escribe. Se escribe así. No pero es así. Si afecta por esa parte.
Interviewer	¿Ustedes ambos escriben normalmente en wayuunaiki o escriben más en español?
Wayuu 1	Ehhh... yo escribo más en español pero si sé pronunciar wayuunaiki y se cambiarlo también.
Interviewer	Leonardo...
Wayuu 2	Si... yo escribo más en wayuu... en español, que digo. Ya en el wayuunaiki me enredo un poquito.

Interviewer	Si... es menos común ver el wayuunaiki escrito, ¿cierto?
Wayuu 1	Si, pero si yo lo escribiera a mi manera, o sea, que yo lo tenga que leer. Yo si lo podría escribir, pero lo tengo que leer a mi manera. Porque si yo lo escribo y se lo doy a otra persona, aquella persona no me entenderá lo que escribo. Y si otra persona me escribe y yo miro, yo no lo entiendo. Pero si yo lo escribo a mi manera sí.
Interviewer	El interés primordial de esta radio no es llegar tampoco a todos los wayuu, sino es llegar a los de esta... ¿a qué grupo le están ustedes apuntando? ¿A quién le quiere llegar la radio de Nazareth?
Wayuu 1	Eh... Nosotros quisiéramos llegar también a los Alijuna, porque aquí a Nazareth han entrado Alijuna y han querido aprender lo que es el Wayuunaiki, y por ese lado nosotros también quisiéramos llegar a ambas partes.
Interviewer	¿Han tenido también respuesta de los Alijuna aquí en Nazareth? ¿Ellos se han comunicado con la emisora?
Wayuu 1	Si, simplemente solamente para un saludo, o para un aviso... es con eso nada más
Interviewer	Fuera de ustedes dos, que trabajan generalmente en la radio, ¿quiénes más trabajan en la radio, o quiénes más vienen así sea ocasionalmente? Por ejemplo, nos decías que hay un profesor que viene de vez en cuando a contar un cuento. ¿Quiénes más se acercan a la radio?
Wayuu 1	Ehh... nosotros eramos tres. Ya conoces a Darwin ya. Él es el coordinador, prácticamente, es la primera persona que ha estado acá. Pero ya a partir como de 6 meses, si de como de seis meses de estar acá, ha tenido cierto decaimiento, digamos así. Pero ya los dos somos los que estamos acá todos los días. O sea, digamos así, todos los días. Pero a veces yo también fallo, yo en

	<p>estos días fallé, duré como un mes sin venir acá a la emisora. No pisaba ni la emisora. Pasaba por el frente. Este... si han venido otras personas, acá. Otro muchacho también, que nosotros... él llegó, pues, él llegó, él dijo que quería aprender, le enseñamos, le dimos las instrucciones ahí. Cómo se maneja la consola. Cómo se sacan los que están participando acá en el aire. Cómo se prenden todos los equipos, pues. Él aprendió, hasta una vez lo dejamos como... como 15 o 20 días solo. Nosotros confiamos en él y él se quedó acá, si ha tenido la oportunidad. También, aparte de él, el profesor Azael, que es el que siempre llega acá a contar sus cuentos. También Miladis también quien ha venido acá a ayudar. María del Tránsito, una hermana de Miladis, también, ella estuvo con nosotros. Ella estuvo casi iniciando con Darwin acá. Ehh... Ezequiel, que siempre tiene su espacio acá también. Una intervención. Hace siempre es una intervención. Como casi no para acá. Pero cuando él viene siempre pide su espacio, “no, necesito un espacio de treinta minutos, una hora, tal”. Porque le gusta... Él habla mucho, si, él habla bien, se expresa muy bien en wayuunaiki, todo lo que hace él es en wayuunaiki. Y también por ese lado la gente también se molesta... ¡anda!... empiezan a enviar mensajes o a llamar y dicen, y oiga quiten a Chavez de ahí. Lo tratan de Chavez porque le gusta hablar mucho. Por esta parte. Así hemos tenido participantes.</p>
Interviewer	¿Y en este último mes entonces has estado tú, Leonardo, generalmente en la radio?
Wayuu 2	Si
Interviewer	También con el mismo programa, tú eres el locutor principal.
Wayuu 2	Claro, con el mismo programa.
Interviewer	Bien... ¿Ustedes tienen alguna otra relación de la emisora con entes externos

	<p>que también sean otra agrupaciones, por ejemplo, agrupaciones indígenas...eh...</p> <p>con algo como la ONIC o con otras asociaciones de radios comunitarias – vi por ahí el letrero de radios ciudadanas – ustedes trabajan también con algunas de estas redes o reciben material de ellos, o transmiten cosas que les envíen?</p>
Wayuu 1	<p>Si, nosotros tenemos con la ONIC, también con Radios Ciudadanas, hasta ellos nos hicieron una capacitación y nos pasaron unos recursos por ahí que eran propios de la emisora. Parte nos tocó por hacer unos algunos trabajos también. O sea, reconocer lo que nosotros realizamos, principalmente Darwin como coordinador. Ehh... si hicimos el trabajo pero fallamos un poco, le fallamos un poco a Radios Ciudadanas por parte de, cómo es que se llama, de motivación, de motivación, sí. Como le decía, ya Darwin, él siempre es el que está, el que ha estado siempre delante de esto. Teníamos que tener ese trabajo hecho en marzo y todavía nos están apurando con ese trabajo, o sea, que nosotros... yo pasé, yo pasé en estos días el... los trabajos ya realizados ya, hice todo el esfuerzo de hacer el trabajo. Darwin también hizo como dos franjas, franjas de radio ciudadana, se llama el trabajo ya, el trabajo que teníamos que entregarle a ellos. Se lo dimos, se lo enviamos, y resulta que ahora el trabajo al llegar a Riohacha se extravió porque lo enviaron fue para Barranquilla y no lo enviaron para Valledupar.</p> <p>Si hemos tenido, entes así como Radios Ciudadanas, el Ministerio de Cultura.</p>
Interviewer	¿Y ellos les han enviado programas que ustedes también ponen?
Wayuu 1	<p>Solamente los cabezotes, las identificaciones, lo que ellos son lo que ellos nos pasan. O sea, también las Naciones Unidas “Manos Amigas” de ellos si hemos recibido materiales, pero tenemos rato que no hemos recibido materiales de ellos.</p>

Interviewer	Y los materiales que ustedes reciben de ellos, están en castellano, supongo.
Wayuu 1	Si, están en castellano.
Interviewer	Todo en castellano.
Wayuu 1	Todo en castellano, pero son para, digamos, fechas especiales.
Interviewer	Ustedes me contaban también que tenían relación con Utay estéreo en...
Wayuu 2	En Fonseca
Interviewer 38:50	En Fonseca. ¿Hay alguna otra radio, bien sea en Colombia o en Venezuela, otra radio que trasmita en wayuunaiki con la que ustedes tengan contacto, que intercambien programas, o que les envíen programas?
Wayuu 1	Hemos querido tener, hemos querido tener, este, la... esa relación con una emisora venezolana. El periodista, él es un periodista ya un poquito reconocido que es de este diario, del diario Wayuunaiki, que él fue el que, este, hizo el trabajo ese con respecto a la emisora acá. Vino para acá, hizo la entrevista. Le hemos solicitado a él en que nos podría colaborar, o en qué nos podía apoyar en esa parte. Para que nos facilite, digamos así, programas. Las únicas emisoras son esas. Pero él siempre viene para acá, y la verdad no hemos tenido respuesta.
Interviewer	¿Sabes los nombres de las emisoras allá en Venezuela?
Wayuu 1	Fe y Alegría
Interviewer	¿Las de Fe y Alegría?
Wayuu 1	Si. Esa está en Paraguaipoa, en casi zona fronteriza también, en Paraguaipoa.
Interviewer	¿Pero hasta el momento no han tenido ningún contacto?
Wayuu 1	No hemos tenido ningún contacto, si. Con Utay estéreo si tenemos la relación así bien que nos comunicamos, nos enviamos el correo, hasta hemos tenido... o sea, casi todos los cuentos que nosotros tenemos aquí eso es de Utay, los jayechi , algunos jayechi también, o sea, algunos instrumentos musicales eso



	nos lo ha facilitado Utay.
Interviewer	Bien
Interviewer	¿A cuántas personas...Cuál es la cobertura de la radio?
Wayuu 1	Yo creo que digamos, unos 80-60 kilómetros a la redonda.

## II La Voz de las Islas

Interviewer	Bien, entonces, como les decía. La primera pregunta sobre ¿cómo se imaginan ustedes que sus programas reflejan la identidad, su identidad? ¿En qué sentido sus programas reflejan su identidad?
Raizal 2	Bueno, primero que todo, tenemos que basarnos en el idioma. Nosotros tenemos un idioma, que es nuestro primer idioma, que es creole. Y los temas que tratamos tienen que ver con lo que afecta directamente a la población racial, entonces ya hay una identidad allí. Nuestros programas, primero que todo, son programas de opinión, a la vez son programas culturales, nosotros tocamos todos los temas de actualidad, pero en nuestro idioma. Y lo importante es que no somos dos loros ahí únicamente hablando, sino que participa la comunidad, y la comunidad raizal, que no maneja, sobretodo, aquellos que no manejan bien el español, sobretodo en la audiencia del programa Al a with a Wan que son personas de cuarenta años hacia arriba, que son las amas de casa que están en sus hogares preparando sus alimentos, son aquellas que ya están pensionadas que ya están en su casa, que no salen a ningún lado, porque el horario, primero que todo, el horario de 10:30 a 11:30, entonces, las personas están en casa, están pendientes de eso. Eso para ellos es un aliciente, primero que todo, el programa es para eso, es un show, un show radial, es como si ellos estuvieran imaginando a nosotros, porque me lo han dicho en muchas ocasiones, como si se estuvieran imaginando a nosotros en la cabina, no, imaginando nuestra expresión y eso. Y la participación es grande. Entonces, refleja en lo cultural, primero que todo, porque, repito, es por el idioma. El idioma explícito se habla bien claro nuestro idioma creole, uno no trata de poner , uno no trata de poner tecnicismos ni nada, es un creole pleno, no lo

	<p>hacemos en una forma que digamos, editado... sobre-editado, ni nada, como dicen, sin libreto. Es lo importante, sin libreto, no es nada así preparado de antemano sino que cogemos un tema específico, vamos a hablar sobre la basura, específicamente, hablamos sobre la basura; el problema energético, hablamos sobre el problema energético, y ahí viene la participación de la comunidad, directamente, se siente identificada la comunidad raizal con este tipo de programas porque toca todo lo concerniente a sus asuntos. ¿Si?</p>
Raizal 1	<p>Bueno, qué diría yo, buenos días, mi nombre es King David Gordon, el polémico de la radio, de la única radio nativa que existe en la isla que se llama La Voz de las Islas, donde uno como nativo y regional aquí en la parte del caribe puede expresar sus opiniones espontáneamente .Bueno, eh, hay varios programas en esa radio que es la voz de la isla, uno de los primeros programas que se escucha en las horas de la mañana, es Al a with a wan, que es conducido por el pastor Anthony Asaf Howard Bent, que es uno de los primeros programas de la mañana, donde la gente va manteniendo su sintonía, o mejor decir, uno de los programas de mayor sintonía durante la semana en las horas de la mañana, es un programa que va dirigido especialmente a la comunidad nativa, pero igual hay muchos continentales que entienden y hablan nuestro creole y también nos apoyan con los diferentes temas que tenemos en la mañana en el programa, y este programa va dirigido a todo público y los temas en sí, son basados de acuerdo a lo que va pasando y transcurriendo en el día, los temas son variados y según lo que ocurre. Y también preparamos algunos programas de acuerdo, como dije anteriormente, a lo que va pasando. Puede ser tanto educativo, como, eh, decir-esto- de salud, entiendes? Puede ser polémica, algo que pasa en algún lugar específico en la isla, puede ser sobre la basura, sobre el botadero de basura a cielo abierto, sobre el agua, sobre los mosquitos. Entonces, nosotros no</p>

	<p>tenemos parcialidad con nadie, puede ser hasta mi mamá, pero si no está haciendo la cosa correcta, o lo que está haciendo puede afectar a la población, o a tal lugar, salimos y le damos duro a eso. ¿Me entiendes? Y otra cosa, no preparamos algo, no tenemos libreto, porque las cosas que ocurren a diario en nuestra isla, nosotros lo tomamos en mano y tratamos de salir en pos de eso para ver cómo se puede mejorar. Otra cosa, tampoco estamos con el gobierno y tampoco somos opositores, ¿entiendes? Porque la idea es trabajar en conjunto, o sea y también vistamos los diarios de nuestra isla, y visitamos tanto la oposición como el gobierno, a la gente particular, a la gente privada, todos los que viven dentro de la región, todos. Porque cuando le ocurre algo a uno, le ocurre a todos. Así que, nosotros nos encaminamos a todos los que vivimos dentro de la comunidad, de hacer las cosas – digamos, como un problema que tenemos ahora mismo con lo que es Trashbuster que es la compañía que debe recoger la basura, cuando ellos hacen algo bien, nosotros salimos y le damos toda la gloria que ellos necesitan con eso. Pero cuando hacen algo mal, también salimos y les damos duro. Igual con nuestro gobernador, el gobierno o la administración actual, yo voté por esa administración, y así mismo como yo era opositor a la anterior y le daba duro, también le doy duro a mi gobernador cuando no cumple con lo prometido o se demora en cumplir algo que ha prometido. Igual cuando hace las cosas bien, también salimos y le tiramos las flores.</p>
Interviewer	<p>En los programas que ustedes dirigen. ¿Hay momentos en los cuales aparezca un idioma diferente al creole?</p>
Raizal 1	<p>Sí, sí. Muchas veces lo hacemos en el sentido de que, el continental que está aquí, tampoco lo podemos obligar a hablar nuestro idioma, o a entenderlo cuando no sabe. Por eso siempre damos gracias a Dios, que nosotros aquí en</p>

	<p>esta región del caribe –San Andrés islas- aquí somos bilingües, trilingües, cuatrilingües, hasta cinco seis, siete, ocho. Cuanto le queramos poner y esa es la ventaja que tenemos nosotros, que podemos acercarnos a cualquier persona en su idioma cuando no conoce el nuestro. Pero si esa persona, conoce mi idioma, y puede entenderlo y hablarlo, olvídense, voy con él en creole hasta que se termine el tema.</p>
Raizal 2	<p>Si, referente... referente a lo... a la participación de personas de otro idioma, específicamente el español ¿no? Hay personas que viven en la isla que no hablan el creole, se les dificulta ¿no?, por el acento. Hablar el creole. Pero entienden, entienden, entienden el creole. Lllaman y cuando toca un tema , y es interesante para ellos, participan, pero piden disculpas primero, que no pueden dirigirse en creole, pero van a hablar en español. Me llama mucho la atención eso, el respeto. O sea, son personas ya, con cierto nivel de educación o con respeto a la cultura. ¿Si?, respetan nuestra cultura. Entonces estas personas participan en su idioma, en su idioma español. Y son bienvenidos. Y hablando de bienvenidos, nosotros estamos iniciando el programa es de una forma muy especial. Porque nosotros no nos basamos en decir welcome, y ya. ¿Me entiendes? Sobre todo cuando King tiene la oportunidad de acompañarme, yo comienzo el programa así: wel..... wel... welcome this the Al a with a wan... and you... and you... and you the one a we. (risas). Así nosotros arrancamos por ahí, y después yo doy el tiempo “right now is thirty five minutes after the beautiful hour of ten o’clock and the man to my right hand side...” entonces él entra de esta forma..</p>
Raizal 1	<p>“Ya, Rastafari, king of kings, lord of lords, yes, man, ... he’s the ... man betrayed by Judas, hello Saint Andrew’s, cool Providence, and god bless you always, Catalina, me local sister.... Saludarlos a todos, saludarlos a los de habla hispana, y siempre manteniendo el mismo respeto hacia el idioma de otros. Igual como yo</p>

	<p>también tengo un programa los fines de semana que se llama Feelin' Eiry que es de música, y la música el 99% de la música siempre es entre creole e inglés, pero siempre como yo sé que tenemos audiencia de habla hispana también le ponemos reggae en español que tiene mensajes muy positivos, hacia el amor, hacia la unión, como debemos de tratarnos siempre en una hermandad. Igual en la televisión en el canal 7 en el canal regional yo tengo un programa, o participo en un programa que se llama Caribbean smile, y ese programa, ese magazín va enfocado al turismo, ¿me entiendes? Y muchas personas que ocupan cargos aquí en la isla, referente al turismo –digamos el gerente de alguna agencia de viajes, o algo por el estilo, no hablan el creole, no hablan el inglés. Y son gente que invitamos y hacemos una excepción, presentamos el programa, en español y hacemos un recuento en creole, para que la persona pueda desenvolverse, pueda llegar a que sea entendido por lo que va a anunciar al público presente, o a la audiencia presente, en el momento, ¿no? Pero, eso sí, jugamos el papel del bilingüe, pero siempre tratamos de mantener siempre enfocado en nuestra cultura, en nuestro idioma, a la gente al día. ¿Por qué? El 99% de los programas que se pasan en el canal regional son en español, igual dentro de la radio - ¿cierto?, y últimamente estamos tratando de que, bueno pues si todos los otros programas son netamente en español, vamos a hacer algo netamente en creole, vamos a dirigirnos específicamente a nuestra gente. Pero nosotros de buen corazón, no podemos ser egoístas de esa manera, siempre omitimos algo, restamos algún porcentaje para que los de habla hispana también puedan por lo menos, bueno, yo ya sé por dónde van, por qué hablaban, o qué es lo que decían porque “chuledai”, entiendo de las diez palabras, entendí una y quedé en el aire, pero ya con ese recuento que me dieron, ya me encargué otra vez.</p>
Interviewer	Me han mencionado entonces esa identidad lingüística con el creole que

	<p>manejan los programas, como en balance por ese exceso de programas en español. ¿Hay algún otro tipo de relación de identidad que ustedes manejen con el programa, fuera de la identidad lingüística y de la identidad raizal, como tal?</p>
Raizal 1	<p>Puede ser la cultural. Puede ser cultura también. Siempre tratamos de exaltar nuestra cultura. Es como ayer, el programa de ayer - que estábamos hablando sobre la feria de las flores, y todo lo demás. Que no debemos de ser egoístas en cuanto a cultura, porque ya San Andrés, ya no es una cultura netamente criolla. ¿Me entiendes? Ahora estamos ya, tenemos, no sólo la cultura Colombiana, también tenemos la europea y tenemos también de Suramérica, Centroamérica, se ha vuelto colonias de ... de varios lugares, pero digo no sólo podemos... en la parte gastronómica que también tiene que ver. Claro, qué rico ir a probar la paella de los españoles y a probar, eso, el platito paisa ese que tiene un poquito de cosas y el chicharrón, ¿no? Igual lo nativo. Probamos de todo, si. Pero sin olvidar cual es el nuestro. ¿Entiendes?</p>
Raizal 2	<p>Quisiera hacer énfasis en esto también ¿no?, en... y el por qué también de nuestros programas en Creole. Nosotros desde hace muchos años celebramos aquí las festividades del 20 de julio, celebramos las festividades del 7 de agosto, celebramos las festividades del 12 de octubre, pero a nosotros en los colegios nunca nos enseñaron que vamos a celebrar el día de independencia de Colombia. 'Vamos a celebrar el 20 de julio', pero nunca nos habían dicho que es el día de la independencia que vamos a celebrar, sino que eso se volvió una fiesta ya nuestra. Eso se volvió algo cultural, algo como nuestro, nosotros hemos adoptado como nuestro, pero hay otro movimiento, hay otro movimiento que es el grupo MSD que son muy radicales, entonces que todas esas costumbres que nosotros tenemos de ancestrales, que hemos venido haciendo ancestralmente, ellos quieren de una noche a la mañana borrarlo, borrarlo y que nosotros no</p>

	<p>participemos en eso. Yo me acuerdo cuando era niño, yo les dije, yo me acuerdo cuando era niño, cuando puse por primera vez un pantalón largo, para mí eso fue muy importante, y fue en un desfile de 20 de julio. (risas) O sea, la primera vez que yo me acuerdo que yo estrené camisa, camisilla, pantalón, calzoncillo, zapato, media, fue en un 20 de julio, entonces eso para mí es muy importante. Nosotros cuando éramos niños, por hay de siete ocho años, mirábamos a los del colegio Bolivariano, que era el colegio grande en esa época, el colegio Sagrada Familia, y mirábamos a los batuteros, a los redoblantes, y eso a mí me quedo, pues, bien... a todos los niños de mi edad en esa época, había aquí una heladería que se llama “frozen shop” que los helados venían con una forma de tambor, así, plano como redoblante y nosotros cogíamos ese tambor, le abríamos un hueco, lo amarrábamos aquí, y tocábamos. Y hacíamos nuestra bamba en el barrio, donde nosotros. ¿Si me entiendes? Festejando en esa temporada, lo que es 7 de Agosto, 20 de julio, 7 de agosto y 12 de octubre, durante esos meses nosotros todos los días le dábamos a eso. Y qué pasó, años después, cuando ya cursé, para estar en el bachillerato, ya estaba en la banda del colegio modelo adventista, ya teníamos ,digamos ya sabíamos tocar un tambor, sabíamos todos los toques, para nosotros no fue nada... Eso a través de la emisora radial, a través del programa radial Al a with a Wan, yo intentó fomentar eso, de que eso no lo pueden quitar. Ese derecho no se lo pueden quitar a los otros niños, hay que pensar en... es que el niño es inocente, y el niño no va con malicia a esos desfiles. Ellos disfrutan el desfile, y porque les vamos a quitar la felicidad, ya porque yo ya estoy como por época de retirarme. ¿Me entiendes? Porque ya son personas, ya por encima de los cincuentas, ya... ¿me entiendes? Cómo le va quitar la felicidad y esa dicha a los niños. Otra cosa que yo defiendo mucho, en San Andrés no hay muchas actividades, como en Bogotá que usted puede ir a un</p>
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	<p>teatro, puede ir a muchos eventos, hay eventos todos los días donde uno puede atender. Aquí no. Entonces son cosas muy esenciales, y yo defiando eso en el programa radial. Las festividades, llamarse patronales, y eso, yo no puedo erradicarlo, por más cristiano que yo sea, yo no puedo quitarle eso a nadie. Porque bíblicamente está establecido que el pueblo de Israel tiene sus fiestas y celebra sus fiestas, pues también entonces el pueblo de Dios, y nosotros por qué vamos a ser más santos que el mismo Jesucristo que participó en las fiestas de los judíos. Entonces, yo defiando mucho, mucho eso, la parte... yo defiando mucho, mucho eso.</p>
Interviewer	<p>Por otra parte ustedes me contaron que hicieron un programa de televisión en el que viajaron por el caribe. ¿A qué se debió que quisieran hacer un programa así?</p>
Raizal 2	<p>Bueno, eso nació. Ese proyecto nació en la mente de la exdirectora del canal y ese proyecto como que nunca lo envió a la Comisión Nacional de Televisión. Sino que el director que entró, encontró este proyecto y dijo, bueno, rectifiquemos este proyecto, pulamos este proyecto y enviémoslo a la Comisión Nacional. Y fue aprobado, por la comisión Nacional de Televisión. Es el primer programa de televisión, y creo que el único, que se ha hecho, por el canal regional, a nivel internacional, ha salido del departamento a hacer un programa. Pues gracias a Dios, nosotros fuimos muy afortunados, King David, y otros tres compañeros, yo, hemos sido muy afortunados de participar en la producción de este programa, a mí me tocó como libretista e investigador, King David como asistente general, que prácticamente era el director él, porque era el que sabía lo que tenía que hacer. Gracias a Dios pudimos contar con King David, porque conocía el territorio también, sabía dónde llegar y cómo llegar a la gente. Este programa fue un éxito total, un éxito rotundo, había muchas expectativas y creo que se cumplieron, las expectativas de ese programa de mostrar al pueblo San Andresano que las</p>

	<p>costumbres que tenemos nosotros, paralelamente hay esas costumbres en otras regiones del caribe, donde habitan los descendientes Afro... Afro-americanos, podríamos decirlo, afro-americanos por ser el continente, y sobretodo en Jamaica que tenemos una identidad muy estrecha, muy estrecha, una identidad muy estrecha. Una de las primeras ciudades de Jamaica se llama Saint Andrew's, y el nombre de esta San Andrés es Saint Andrew's, lo cambiaron a Español, pero antes era Saint Andrew's, pero antes era Saint Andrew's. Entonces hay mucha relación en cuanto a la gastronomía, la música, la cultura, uno se identifica mucho, inclusive para nosotros, nosotros no tenemos problema para hablar el creole jamaquino, para nosotros se nos facilita. Y referente a los... a lo... ya en el continente centroamericano, nos hemos identificado también con los negros, los negros afro-descendiente también, en todas las costumbres, sobretodo en la gastronomía. En todo lo que es cultural, nos hemos identificado. Entonces, se trató en el programa en general, de mostrar la relación y lo que tenemos nosotros en común, siendo que estamos unos alejados del otro.</p>
Raizal 1.	<p>Bueno, que te puedo comentar sobre ese viaje. Como estuviste preguntando anteriormente, qué relación tenemos tanto lingüística como cultural con las otras islas o los otros países alrededor del caribe. Bueno, eh, la mayoría de las islas en el caribe y países que tienen ciudades en el caribe ¿no?, hablamos casi el mismo inglés criollo. Hablamos el mismo inglés criollo, tenemos casi la misma cultura, eh, sobretodo la parte gastronómica. Ahora, ¿por qué un poquito la cultura puede cambiar? Porque digamos que, Costa Rica tiene una cultura un poco diferente a la colombiana, podremos tener un mismo lenguaje – el español – pero en cambio sus fiestas patrias, su forma de celebrar ¿me entiendes? Son muy diferentes a nosotros, igual como estuvimos también en Nicaragua, y vimos que Nicaragua es totalmente tanto el acento como la gastronomía y la parte</p>

	<p>cultural es muy distinto a Costa Rica. Igual, asimismo, con Panamá también que es un país multicultural, multifacético y todo lo demás, es un país donde uno puede encontrar todas las culturas del mundo. Y yo veo que la gente ahí – inclusive ahí hay chinos, japoneses, tailandeses, hindúes, judíos, y, y es algo muy raro de ver, que en un solo bloque, en una cuadra, uno puede encontrar una mezquita, tú puedes encontrar una sinagoga, y puedes encontrar una iglesia católica, y a la vez puedes encontrar una iglesia bautista, y cada uno se trata como una sola hermandad. Como nosotros queremos que dentro de nuestro departamento, San Andrés, seamos igual, igual que con todo el caribe. Es distinto que en Israel no vas a encontrar una mezquita, en ningún lado. Y en Israel, difícilmente un musulmán se va a llevar bien con un judío. Pero aquí en San Andrés sí se ve. Y tenemos que darle gracias a Dios por eso. Por eso decimos que las culturas, las culturas se pueden unir y San Andrés es un ejemplo vivo de eso. No es por el tamaño, sino es por, por el amor, por esa gente cristiana que aún vive que reza todos los días. Así como yo les mantenía una envidia en el pasado cuando estuvimos allá en Caribbean Smile, Caribbean People, que todas las mañanas yo veía que este señor se levantaba y empezaba a orar y a orar y orar. Yo, que si él puede porque yo no puedo también. Claro que puedo, era una envidia positiva ¿me entiendes? Que por, gracias las oraciones de él toda la mañana, los días nos iban espectacularmente positivo. Entonces yo digo, si él puede poner su granito de arena, yo, bueno, voy a poner mi camión también. Y así, gracias a esas oraciones... y eso que en ese paseo que fuimos, porque también a pesar de que fue un trabajo, una investigación, hubo tiempo donde podíamos divertirnos y todo, ¿no? Y entre todos pudimos –católicos, bautistas, rastafari – pero igual pudimos ver que a pesar de que hubieron religiones distintas, nos pudimos unir y formar una sola y hacer nuestro trabajo. Así que en</p>
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	<p>cada punto que fuimos vimos que había algo distinto, lo adaptamos y entenderlo, y todo eso nos llenó, nos llenó de una manera espiritual, tanto laboral que lo que aprendimos allá, pudimos regresar aquí en San Andrés y ponerlo en práctica. Y lo que hemos puesto en práctica, hemos visto que ha hecho un resultado positivo, en cuanto a todo lo que se hizo y lo que se seguirá haciendo.</p>
Interviewer	<p>¿Tienen alguna dificultad en términos profesionales? ¿Consideran ustedes que sus trabajos en la radio o en la televisión son productos de muy buena calidad profesional?</p>
Raizal 1	<p>Bueno, si, eso si. Muy buenos. Porque la verdad, para serte franco, yo soy un primate en todo esto</p>
Raizal 2	<p>Un empírico (risas)</p>
Raizal 1	<p>Y me he dado cuenta que yo, con 0 conocimiento, todo espontáneo, nativo de uno en sí, de no tener un libreto, de no tener a un maestro al lado ahí , mira aquí esto, haz esto, todo ha salido espontáneo y uno, o sea, uno se da las gracias porque la persona que nos escucha son los que nos dan el aval, nos dan el visto bueno y a donde vamos, esa gente si –gracias, David, que mira, que bien, pastor Anthony, que muy bien, que gracias por tocar ese tema porque no sabíamos cómo, y todo – y referente al programa que hacemos, porque igual el pastor también tiene un programa en la televisión, él es de la parte... - qué se llama pastor, no-sé-re-qué del televidente</p>
Raizal 2	<p>Defensor del Televidente</p>
Raizal 1	<p>Defensor del Televidente. Él es el que está ahí haciendo que los programas cada vez sean mejor, porque él es el que está detrás de cámaras. O mejor dicho, en frente a las cámaras viendo el programa y al lado de la gente que las ve.</p>

	<p>Entonces, las personas cada paso que uno da – ¡eh, buena por esa, el programa estuvo mejor que nunca! – y así sucesivamente, de seis meses de que está el programa, todos los días la gente va, y la gente forma filas para poder participar del programa. Y yo creo que en muchos años que el canal regional ha estado emitiendo programas en distintas administraciones, este año 2010, este programa Caribbean Smile ha sido uno de los mejores programas que se haya jamás presentado en este canal regional. Channel 7. Teleislas. Y me siento bien porque no sabía que tenía ese don, o esa destreza, no sabía por qué estaba tan... lleno de polvo por ahí, pero por ahí alguien lo sacudió.. y ahora está brillando</p>
Raizal 2	<p>Me llama mucho la atención el programa Caribbean Smile. Es un programa de dos horas diarias de lunes a viernes. Y ustedes se preguntarán, de dónde sacan tanto tema. Una cosa es dos horas en radio ¿sí? Pero otras dos horas en televisión. Ustedes saben que una imagen de 15 minu... ya, de 15 segundos parece una eternidad, de 15 segundos. Y un programa de 2 horas en televisión y mantener la gente ahí a la expectativa... yo como televidente, defensor del televidente, y como televidente, cuando tengo la oportunidad de sentarme en horas de la tarde en la casa, yo voy a ver Caribbean Smile, inicia a las tres de la tarde, yo me siento... el talento, hay talento aquí. No sé de dónde sacó tanto talento este hombre. Y las palabras y las cosas que dice, pero... o sea, como le llegue, le va lloviendo y le va lloviendo, le va lloviendo. Se sale muchas veces del libreto, yo me doy cuenta que se sale muchas veces del libreto. Pero gracias a Dios que se sale mucho del libreto, entonces no se vuelve monótono el programa, no se vuelve como que en un cajón, las preguntas no son como que en un... encajonadas, sino que es más amplio, más abierto. Y eso es lo que nos identifica a nosotros también, eso es lo que nos identifica. Yo le auguro muchos éxitos al programa, Caribbean Smile, y espero que haya muchos programas</p>

	<p>como Caribbean Smile en la televisión regional, ¿sí? Bueno, definitivamente es bueno, como defensor del televidente que analizo cada uno de los programas, y ha sido el mejor programa en la temporada pasada y esperamos que sea...siga siendo así.</p>
Raizal 1	<p>Claro, igual, sería bueno esa fusión, o esa combinación una vez más en la televisión con el pastor Anthony, sería bueno poder tener la oportunidad de participar, porque yo sé que habrá mucha gente que le gustaría ver esa combinación, porque una cosa es radio que la gente se imagina los gestos de uno, como hace y todo lo demás, que es muy distinto a la televisión que la gente se pega ahí. Bueno, normalmente, yo tengo un pedacito cuando creo que se está volviendo como monótono el tema, como un corte comercial para que puedan ir a tomarse un poquito de agua fría, o darle vuelta a este pan de fruta porque se va a quemar, y a ustedes que les gusta ahí hacer otras vainas, vayan y regresen, porque... y si están cocinando vayan miren la olla, porque no quiero que se vaya a quemar, porque a mí no me van a regalar ese pedacito de comida quemada. Yo voy a buscar la parte buena. Y así, hacemos un corte y regresamos y después de 5 o 6 minutos de comerciales llegamos, cuando me enfocan - ya estaba desesperado, ansioso de poder verlos y saber que ahí, ahí tenemos algo jugosito, ahí... temas sobre todo, ¿no? Siempre tenemos un tema distinto de la gastronomía, de la cultura, el turismo, del mar, todo. Así que ese es un talento que, una destreza que nuestro padre dios nos ha dado y que debemos explotarlo de una manera positiva tanto para lo nativo como lo continental.</p>

## LI Radio Nasa 1

Interviewer	Ahora la otra pregunta ya es con respecto al, bueno, a la emisora en general y a lo que tú haces. Mi primera pregunta es ¿tú qué tanto sabes, o que tanto sientes, que está el aspecto de la lengua en la emisora?
Nasa 1	Bueno
Interviewer	¿Cuánto espacio? ¿O cuánto tiempo?
Nasa 1	La emisora, inicialmente cuando empezó, el porcentaje era casi que el 50, 50 / 50, 50 Nasayuwe 50 español. Aquí en la cabecera municipal la estadía de una persona que venga de una comunidad, pues es muy cara, más cara que estar en la ciudad. El arriendo son supercostosos, la alimentación es supercostosa. Eso nos ha hecho tener muchos problemas para sostener a un personal aquí que sepa hablar el nasayuwe. Yo en mi caso, ehh, pues por la, por estar cercanía al pueblo, y por estar más, más abajo que va llegando casi que toda la civilización.
Interviewer	Hmh
Nasa 1	<p>Pues el Nasayuwe se ha perdido. Las partes altas, la parte norte, es donde se tiene esa lengua materna, muchas personas lo hablan. En mi caso, definitivamente se ha... si nací solamente con el español. Ehhh, Aquí en la emisora pues hemos tratado de inculcar eso a través de mensajes, una serie de programas que incentiva y enseña a hablar el Nasayuwe.</p> <p>Pues la emisora... en la emisora, de planta trabajamos 3 personas, dos personas hablan Nasayuwe, yo sí hablo el español. Entonces, lo que quiere la emisora es mantener ese 50% de Nasayuwe y el 50% en español. Esa es la visión de la emisora, fortalecer lo propio, y ahí le estamos haciendo.</p>
Interviewer	Y qué otros, qué otros elementos de identidad consideras tú que aparecen en la emisora, o sea, que distinguen a la emisora

Nasa 1	<p>No, pues, la emisora casi que es todo... desde que se prende inicia con el himno nacional que es en Nasayuwe, eh, continúa los mensajes, y la identificación. Tenemos una identi... dos identificaciones, una en español y una en Nasayuwe. Mensajes cada ratito en Nasayuwe, en español, eh, incentivando no solamente a hablar el Nasayuwe sino a tener conciencia, a querer la cultura. Cuando hablamos de cultura no significa, como muchos han dicho, que vamos a dar un paso atrás y nos vamos a poner los anacos, no. Es llevarlo adentro, llevar ese sentimiento, saber de dónde venimos, conocer la historia, y identificarnos con eso. Y eso es lo que se ha hecho y se ha incentivado a través de la emisora, a través de la música también.</p>
Interviewer	¿Qué música aparece en la emisora? O sea, en general ¿qué tipo de música?
Nasa 1	<p>Pues la emisora inicia a las 5 de la mañana. La programación, básicamente a través de un sondeo de audiencia se hizo hace cuatro años, donde la gente pidió música recreativa, música cultural, noticias... no podemos hacer las noticias porque eso debemos tener una licencia, pero hacemos radiorevistas que es casi que mantener informado al oyente, y los mensajes.</p> <p>La música, la música inicia de 5 de la mañana, inicia con un programa cultural, lo hemos denominado "Pueblos en marcha". Pueblos en marcha porque es cuando la gente se para, la, la señora se para a hacer el desayuno, el marido pues se va a ordeñar la vaquita, mucha gente va caminando a las mingas. Las mingas son esos trabajos comunitarios <i>la gente camina</i>, trabajos en, en, en hacer cultivos colectivamente. Entonces, ese espacio pues es muy fundamental para incentivar que el oyente, el campesino, el indígena, o el afro-descendiente, pues se levante con todas las energías, y con ese ánimo a trabajar en el agro que es lo que mira ese programa. Después de las seis va, va mucha información pero con mucha música, ya más enfocada a lo occidental, o</p>



	<p>más enfocada también a otras culturas, como el vallenato, la salsa, en sí, muy variadita ya la programación. Al mediodía también tenemos un programa ya netamente que es, pues enfocado a la cultura, conocer no solamente la cultura de aquí, sino de otros pueblos: lo andino, lo social, música social que nos enseña a convivir y a reflexionar y a vivir más.</p> <p>La programación, también tiene unos programas que son netamente para fortalecer las organizaciones. El caso de las cuatro de la tarde hay un programa que se llama “Voces de identidad y autonomía”. Como el mismo nombre lo dice, es para que las diferentes organizaciones se expresen a través del medio y enseñen, no solamente al indio, o al negro, o al campesino, de su organización solamente ellos, sino conocerlo en general. Y tratar de unir esas culturas, no dividirnos, como siempre ha pasado. Y eso es lo que busca la emisora.</p>
Interviewer	En esto, tú mencionaste tres, tres grupos. ¿Ustedes buscan llegarles a esos tres grupos, a los afro-descendientes, a los indígenas y a los campesinos?
Nasa 1	<p>Pues la emisora en sí es propiamente, como lo dice, Radio Nasa es del Nasa.</p> <p>Pero con ese nombre no queremos excluir a otra, a otros grupos. No, al contrario, nosotros los invitamos y tenemos programas con ellos. Pues la acogida ha sido muy buena. No... no... ellos no se sienten excluidos, y han participado mucho a través de la emisora. Y eso nos encanta porque la emisora no se... pues no se debe sectarizar, siempre debe tener que ser abierta para todos.</p>
Interviewer	¿Tú cual crees que es el aporte mayor que ha hecho la radio a la comunidad?
Nasa 1	El aporte mayor, querer la cultura. Cuando recién iniciamos no sabíamos ni que era... no sabíamos ni qué era una organización, ni que era CRIC ni qué era la ONIC. Ahora, ya se tiene conocimiento, y quiénes nos representan. Qué función

	<p>debe hacer un gobernador. Qué función tiene la asamblea para elegir un gobernador. Demos.. se ha dado conciencia para las personas para la comunidad, para tener ese... aprender a querer y saber elegir a los que nos van a representar.</p>
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## LI Radio Nasa 2

Interviewer	<p>Como te decía, mi interés era ver cómo era tu programa para hacerte unas preguntas al respecto. Por lo que pude ver, tú presentabas una parte, digamos, en español y otra cosa venía en Nasa Yuwe, y hacías como otra presentación en Nasa Yuwe. Uno de los apartes fue una descripción en Nasa Yuwe, creo que ahí cuando estaban hablando del trueque. Ehh, la pregunta para mí es... fuera del, del, de, bueno de estos apartes, qué tanta parte de la programación transcurre en Nasa Yuwe.</p>
Nasa 2	<p>Por lo general nosotros manejamos cincuenta-cincuenta. Cincuenta-cincuenta porque a esta hora ya la gente, los campesinos, o sea toda la gente, que labora en el campo ya viene, ya regresa a casa y sobretodo – como te había dicho, este proyecto es para, para... de los cabildos. Es un proyecto de los cabildos. Igual, el carácter de la emisora es público, entonces manejamos para todos. Ahí está para los Nasas y para los que hablan español, entonces precisamente manejamos los... yo manejo la, los dos idiomas, para que el que habla español, si sólo hablo Nasa Yuwe, pues no me va a entender, entonces si lo hago en dos idiomas, las cosas van a quedar claras. Porque algunas, como se dio cuenta al principio, la primera entrevista es en Nasa Yuwe</p>
Interviewer	En Nasa Yuwe
Nasa 2	<p>Porque con el que converso es en Nasa Yuwe. Entonces lo que él dijo yo lo trato de decir en dos minuticos, en un minuto, lo que él dijo en Nasa Yuwe. Es una entrevista de 10 minutos, lo digo en dos minuticos el Nasa Yuwe lo que él quiso decir lo que él informó, todo sobre el trabajo que vienen haciendo sobre el tema del trueque. Entonces cincuenta-cincuenta.</p>
Interviewer	Vale. ¿Qué otro tipos de elementos de identidad consideras tú que se hacen

	evidentes en la radio, en los programas de la radio?
Nasa 2	<p>Sobre el tema de Derechos Humanos, manejamos mucho el tema de Derechos Humanos. En este momento, tenemos, estamos padeciendo una situación bastante complicada, no en este municipio, pero creo que las cosas marcan, marchan hacia ese lado. Hay una problemática sobre el tema de minas, sobre el tema del control territorial, bastante complicado hacia el occidente del departamento del Cauca, más exactamente donde está el resto de compañeros Nasas, hermanos Nasas, para el municipio de Suárez. Por allá está la instalación de la represa salvajina, algunos lotes fueron pagados por, por, por los inversionistas.</p> <p>En este momento sigue creciendo el charco, la represa, entonces los campesinos ya no tienen adonde estar. Y por otros lados sobre la explotación de minas. En este momento a usted le ofrecen una plata por su finca, si usted lo vende, bien, si no lo vende, pues se lo llevan. Queramos así o no queramos. Entonces estamos haciendo un trabajo sobre ese tema, que es bastante, bastante complicado para nosotros los pueblos indígenas, igualmente la región de Tierradentro, ya tiene... los 24 resguardos tenemos muchísimas solicitudes, el año pasado cuando fui gobernador recibí 3 solicitudes para la explotación de minas tan sólo en mi resguardo y son 400, más de 400, 400 hectáreas que son solicitadas en mi resguardo, no más.</p> <p>Entonces en 15 resguardos son, es mucha la tierra que hay solicitada por la Anglo Chanti, entonces, precisamente por eso se maneja mucho el tema de control territorial, y el tema de derechos humanos. Entonces es por ese lado... por ese tema hacemos mucho énfasis. Siempre basándonos el trabajo que hacen los gobernadores, el trabajo que hace la asamblea, lo que nosotros decimos la</p>

	<p>Nasaguala. Lo que ellos vienen trabajando, entonces lo visibilizamos por, por este proyecto de comunicaciones y así nos vamos identificando, que los pueblos sí estamos organizados, que los indígenas sí existimos. Y en este caso no solamente los indígenas, porque las solicitudes no solamente abarcan los resguardos, sino también al sector campesinado. Entonces hacemos identidad... cual es el sistema de trabajo de la organización campesina en la región de Tierradentro, en este caso la ACIT, y a nivel regional el CIMA, a nivel del departamento del Cauca. Cuál... el sistema de trabajo a nivel organizativo lo que ellos vienen manejando. Igualmente la vida de las comunidades Afro, cuál es, porque ellos, hasta el momento como tal una organización fuerte no tienen, pero la organización indígena trata de defender todas estas organizaciones sociales, y sobretodo en el departamento del Cauca, la organización en este caso, el Consejo Regional Indígena del Cauca, que es un grup... que agrupa todos los grupos indígenas del departamento del Cauca, es una organización fuerte.</p>
M	La CRIC es esa, ¿no?
Nasa 2	<p>La CRIC. Se creó en el año 71, ya vamos para los 40 años, y ha sido como la pionera de organización, una organización pionera de hacer trabajos sociales a nivel nacional. Como la Minga que el año pasado terminó en la ciudad de Bogotá. Entonces, más o menos, nos identificamos por ese lado sobre el tema de Derechos Humanos</p>
Interviewer	<p>En temas de también de otro tipo de elementos de... que tiene que ver con la identidad , como la música, por ejemplo, ¿qué tipo de música es la que se... la que aparece en el... en Radio Nasa?</p>
Nasa 2	<p>A nosotros... en el proyecto de comunicación indígena como tal nos identificamos por la música, puesto de que en Tierradentro hay mucho talento.</p>

	<p>Hay muchos músicos, hay hartísimos músicos. Nosotros tenemos un programa especialmente para presentar música, música de la región, o artistas de la región. Que es música de la región también porque habla de la vida de los pueblos indígenas, habla del tema de la resistencia, habla de la minga, habla de la evolución de los jóvenes, habla de la actualidad, de la modernidad pero desde la ... desde nuestros artistas.</p> <p>Y hacemos este trabajo de manera fuerte porque, como proyecto de comunicaciones, en este caso, como la radio a nosotros nos cobran un espacio que es el espectro electromagnético. Igualmente nos cobran por la música que pasamos el Sayco y Acinpro. Entonces en este caso nosotros no manejamos el, el... mucho las canciones que vienen de afuera, sino más exacta... más, más la música de nuestra región, porque son artistas que tienen el mismo talento, lo hacen con la misma profesionalidad, y hay como cerca de treinta grupos que ya tienen su primer trabajo discográfico , pero bien hecho con toda la profesionalización, entonces, nuestra meta, nuestro trabajo es visibilizar el trabajo que hacen las comunidades, en este caso, los artistas, entonces, de cinco a seis de la mañana, hay un programa específico en la tarde.</p> <p>Y durante el día pues también presentamos música que viene dedicada a la guardia, al tema de resistencia, a la mujer, a los jóvenes. Entonces, hay cantidad de trabajo musical que hemos recogido en estos ocho años. Este trabajo ha sido bastante duro porque es muy duro hacer un evento, hacer un evento de dos días con cincuenta agrupaciones para que cada agrupación traiga sus tres canciones, cuatro canciones, cinco canciones inéditas y las grabemos. Es duro, pero hemos estado ahí. Creo que en este momento tenemos cerca de 8000 canciones que son recopiladas aquí en los estudios y son artistas de la región de Tierradentro y de otras regiones del departamento del Cauca. Y hacemos un trabajo</p>
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	interesante, porque... así como les comentaba en el departamento del Cauca somos 10 estaciones de radio indígenas, ellos en otras... en otras zonas hacen igual, recogen a los artistas, recogemos todo el audio y compartimos trabajos.
Interviewer	¿Ustedes tienen mucho intercambio... de trabajos con las otras... emisoras?
Nasa 2	Los... los... Las 10 estaciones de radio lo que ellos manejan, la música, lo que ellos recogen, ellos nos la mandan acá, las nueve. Y nosotros todo lo que recogemos repartimos a las otras nueve emisoras, y ellos tratan de distribuir a otras emisoras comunitarias que también son de carácter comunitario. Entonces ese es el trabajo que hacemos. Igual con las entrevistas, con las... con los audios que les llegan que ellos tienen la oportunidad de recoger, entonces nos la mandan a nosotros y nosotros la publicamos, igual si nosotros la tenemos, la distribuimos. Así estamos trabajando nosotros.
Interviewer	¿Cuál es la dificultad más grande que existe para la radio para la transmisión en Nasa Yuwe? ¿Cuál es la dificultad más...o cuáles son las dificultades?
Nasa 2	Las dificultades, en este caso para el Nasa Yuwe-hablante no sería mucho, porque él nos entiende todo. El oyente que está al otro lado de la radio él nos entiende, si él habla. Las dificultad es que en algún momento tenemos una entrevista con un gobernador. Va a tratar de un tema buenísimo, pero si todo lo dice en Nasa Yuwe, el que hablo... el que habla español, o el que no entiende Nasa Yuwe, pues por mucho que sea interesante no lo entiende. Pues, e se es el único dato como complicado, como difícil. Pero de resto lo manejamos todo acá.
Interviewer	¿Hay un porcentaje de población que ustedes tengan medido de que hable Nasa Yuwe?
Nasa 2	Ehhh, el consejo de educación ha hecho un sondeo des... hace... desde el 2009 y 2010, hizo en esos dos años hizo un trabajo interesante. En este momento creo

	<p>que tenemos el 87, 87% en el municipio de Páez que somos 15 resguardos, 2 corregimientos y un sector que es la comunidad afro, entonces la mayor... la mayoría de los que... somos más de 21000 habitantes en el municipio de Páez, el 86-87% hablamos Nasa Yuwe, hablamos el Nasa Yuwe.</p>
Interviewer	<p>Y con respecto a las posibilidades para la emisora, ¿qué otras dificultades te... tú estabas mencionando, por ejemplo, recuerdo, que ahora que hay una persona menos trabajando en la emisora, pues, la dificultad de conseguir a la otra persona porque está la exigencia además que tenga que ser Nasa Yuwe-hablante, y además que también tratan de ser.... tratan de balancear para que sea una mujer y no otro hombre. ¿Hay alguna otra de estas dificultades, digamos, de término laboral?</p>
Nasa 2	<p>Ehhh, si, en materia de términos laborales, en este caso sobre el tema de equipos para hacer un radio desde la comunidad, con la base, hacer verdadera radio se requiere de un equipo grande, de 30, 40 o 50 personas para que se pueda hacer una producción buena, para que la gente hable por la radio, para que la gente, mejor dicho, para que los micrófonos salgan de la cabina hacia las comunidades. Es difícil, aquí en la región de Tierradentro es muy difícil. Ehh, tenemos resguardos a dos, tres, cuatro horas de las cabinas. Ehh, tenemos eventos a... lejos. Entonces, son 24 resguardos, entonces, para hacer radio... por ejemplo, en el día de hoy, sólo en el día de hoy, hubieron cuatro eventos, sólo alcanzamos a cubrir uno, el más cercano, que es acá donde están hablando del tema del trueque. Por ese la difícil, por ese lado difícil sobre el tema del personal.</p> <p>Otro de los problemas que tenemos para hacer radio es el... el tema de la emergencia por la reactivación del volcán Nevado del Huila, no más el año pasado en el 2009, estuvimos cerca de ocho meses fuera de servicio, porque</p>



	<p>como la avalancha bajo, entonces bajó tumbando las... dañando las redes eléctricas, entonces mientras no se hiciera la reconstrucción de esas redes estuvimos fuera de servicio más de ocho meses. Y aparte de eso, en el momento de hacer corte, en el momento de que se fuera la energía, nos quemaron unos componentes de transmisión arriba en el cerro. Entonces eso nos, no nos permitió salir al aire por ocho meses.</p> <p>Por otro lado, pues el tema, el tema, el tema de pagos en servicios públicos, por ejemplo. En este momento tenemos que pagar un alto costo. Nosotros estamos catalogados como, como de carácter comercial. El gobierno a nosotros nos ha puesto de esta manera, a las estaciones de radio como esta. Entonces nosotros, sólo en los transmisores nosotros estamos pagando 1200000, aquí en los estudios nosotros pagamos 400, 350000 pesos mensual. Entonces, por ese lado estamos, estamos, estamos pues en este momento emproblemados.</p> <p>Y por otro lado el tema del espectro electromagnético, tenemos que pagar. En este momento, creo que debemos 9 millones de pesos. Estamos haciendo una negociación, No sólo nosotros, sino las 10 estaciones de radio en el Cauca. Lo de Sayco y Acinpro, como les digo, la mayor parte de la programación que nosotros manejamos no es musical. Es musical, pero los artistas son de la región de Tierradentro y lo, la autoría la tenemos nosotros aquí, el trabajo lo hemos hecho nosotros.</p> <p>Es muy poquito lo que se maneja así música comercial, en un día creo que se... así hablando mucho, mucho hablamos una hora y media creo que manejamos, pero en el transcurso de la jornada. De resto son programas hablamos, programas en tema de salud, educación, de tierras, la situación de las comunidades indígenas en este momento. Entonces, como los problemas que tenemos en este momento es el tema, el tema del factor peso, el tema es de</p>
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	<p>plata. Pero, la apropiación de las comunidades ha sido muy importante, los cabildos nos dan un aporte, la emisora también... manejamos un presupuesto con convenios con proyectos que hacemos nosotras acá internamente y buscamos la, la forma de autosostenernos.</p> <p>Pero de eso se trata, de trabajar, ¿no? Rebuscar. Pero ahí estamos trabajando, ya llevamos más de ocho años y tenemos una acogida muy importante como medio radial y nos espera mucho más y el trabajo lo estamos haciendo. Y pues sobre el tema del personal en este momentico, pues, la emisora como tal ya lleva ocho años, entonces necesitamos una persona que por lo menos esté capacitado, su mínima parte, en el manejo técnico y el tema de hacer radio. Porque el tema de experiencia, el tema de trabajar con la gente, mucha gente lo tiene pero la parte técnica, de cómo hacer radio, eso tocaría evaluar, capacitar. Por ese lado, en estos días se nos ha dificultado en buscar la persona que, en conseguir a la persona que necesitamos y prácticamente en este momento necesitamos es una mujer que hable Nasa Yuwe, que escriba Nasa Yuwe, y que lo entienda y que lo lea. Para que se pueda trabajar, como ya le dije, como el Nasa Yuwe ya lo manejamos cincuenta-cincuenta entonces necesitamos un equipo que sea fuerte sobre el tema de Nasa Yuwe y en esto, en este momento cuando nosotros estamos planteando de que se dicte una, de que se siga con la escuela radiofónica en Nasa Yuwe, y lo vamos a hacer.</p>
Interviewer	¿Cuál crees que ha sido el principal aporte que ha hecho la radio a la comunidad?
Nasa 2	El tema de la concientización, el tema de la información. Nosotros siempre hemos dicho, la emisora para las comunidades indígenas de la región de Tierradentro ha sido una herramienta fundamental porque ha sido como del silencio a la palabra. Me refiero del silencio a la palabra porque anteriormente,

	<p>antes de la radio se hacían trabajos importantísimos así como los que se hacen ahorita, reuniones, asambleas, propuestas, proyectos, sobre el tema de control territorial, sobre el tema de minas, sobre el tema de aguas, de cómo manejar el tema de la salud propia, la educación propia, la implementación de la educación propia, el fortalecimiento del Nasa Yuwe, toda esa parte... el trabajo era muy difícil, el aporte de la radio para las comunidades ha sido muy importante puesto de que... no más hace tres años se inscribieron, como ya les había comentado, 700 personas en la escuela radiofónica de Nasa Yuwe y certificamos 400 y dictamos clase en Nasa Yuwe, hicimos el diplomado en Nasa Yuwe por radio, entonces ha sido un aporte importante el tema de la concientización, de que sí tenemos tierra, de que nosotros sí valemos, de que nosotros sí tenemos nuestros derechos, de que sí hay leyes que nos defienden, pero que nosotros también como comunidades, como Nasas, tenemos compromisos con nuestra tierra, con nuestra familia, que los niños también tienen sus derechos que los padres tenemos los deberes y que los niños también tenemos... el tema de concientización y reconocimiento, para eso la emisora ha sido una herramienta fundamental.</p>
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## LI Stwnsh Sadwrn 1

Interviewer	I just spent the last 2 days watching you work and how it all goes. I saw that most of the people, almost all of the people speak or understand Welsh. But one of the things that I wanted to ask you about is, when you go to the programme and through the running order there are many things that are in English, why are they in English?
Stwnsh Sadwrn 1	Because some of the camera men or people who work on the set, for example, - [Interruption] – some of the cameramen or the runners or people who are responsible for props, are non-Welsh speakers, so, and perhaps also some of the people who work in the gallery, perhaps the person who is the engineer in the gallery, may not speak Welsh, so that is why there's... some of the, I think it is more of the technical details that are there, so that people can look at our running order and if they are only involved on the technical side they can look at which item we are on and they don't need to know the content almost, they just need to know what needs to be cued on the VT machine or on the sound. Ideally, you'd do it all in Welsh, and I could, you could quite easily do it, but people would just ask you, what does this mean, what does this mean, what does this mean... it's a shame in a way that we can't do it. I mean, the answer is, I could do it all in Welsh, and just get people to just, eh...
Interviewer	Another thing that I found interesting was, that some of the issues that they were negotiating with S4C at the gallery, they were done in English.
Stwnsh Sadwrn 1	That is purely from a staff point of view, that a lot of technical stuff, even at S4C don't speak Welsh. You'll find it is one of the weaknesses in the industry. There are not enough technical staff that are Welsh speakers. You've got plenty of people who can... you know, obviously presenters, and people who work on the

	production side, from day to day, but on that technical side there are still a lot of...
Interviewer	<p>Although I saw that most of the people that you work with speak Welsh, and do it through the medium of Welsh. We did spend some time at the editing, and also on the set, most of the people actually communicate in Welsh. It is still, the main language of communication, and with all the people, another thing I thought that was quite positive the way of talking to people in general was through the medium of Welsh, and just goes to English if the need be.</p> <p>There's one other thing... regarding the programme, how do you ensure that the programme represents the identities that you are putting into the show. So you have like an audience that you are expecting to be the one who is watching, another thing is when you do or select the people who present or select the people who are going to be there, what are the criteria that you use for picking the people who participate</p>
Stwnsh Sadwrn 1	<p>Ok, to answer the first question, to make sure it reaches the correct audience, that is really down to me and the executive producer, i.e. first of all we have to know what our target audience is, age, what the age range is. And you have to...</p> <p>Once you create a programme you can create the rules for the programme. And one of the rules of stwnsh sadwrn is that there are no rules, that you can break a lot of rules. It is not a news programme, it's not a factual programme, it's two hours, it's life, and if something goes wrong – we've said all along, if something goes wrong you admit it goes wrong, because people like live television, the audience likes to be part of it . And I think what we do is really inclusive, there's no barrier between the audience at home watching and the crew in the studio. I think it is a very inclusive feeling, so from that sense it comes down from the scripting, from what I write. And also the tone of the programme, where we</p>

	<p>pitch it, in terms of, what you can say, what you can't say, what themes you can talk about, what you can't talk about, obviously we have guidelines to follow, from S4C and from OfCom about what we are allowed to talk about and what we are not allowed to talk about. We'd never go near race, religion, sex, anything like that, because they are not things that you can talk about on a programme that is aimed for children between 7 and 14-years old. But, at the same time, one of the things we agreed upon was that this programme would be something that appeals to the whole family, even though it's on between 9 in the morning and 11. I don't write it as a children's programme. I write it as something that I would watch, that 20 year olds would watch, that 40 year olds that 50 year olds would watch. And that's... I've always had that in everything I do, even though in the last 3 or 4 years I've made children's programmes, it's always been an agreement between myself and the executive producer and the company, and obviously with S4C that you want to appeal to the widest audience possible. It's juts, it doesn't matter really when the programme is broadcast in the schedule. So that is sort of my personal view on everything that I do, I try to put a bit of that into the programme, and also the presenters, then, because they are the ones on screen, they are the ones who deliver the lines, and have to make sure they stick within the guidelines, we give them a lot of freedom. (7:20) We don't say stick to the script word for word, as long as they know where they're going from A to B and they deliver certain information points along the way, I am quite happy with that. They are allowed to go off-script, they are allowed to ad-lib, they are allowed to react to anything, for example in today's programme, Aled was wearing that lime green bright shirt, I'd not seen it before, everyone laughed and it just becomes a running joke. And what's nice is that you can get these running jokes, and they can carry on for two hours, and it means the audience</p>
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	<p>can join in – people were texting in, and phoning in, saying “Oh, I like your shirt, Aled” or “I don’t like your shirt, Aled”. And then at the end we put everyone in the high visibility fluorescent jackets which almost matched his shirt. That is the good thing, that’s best thing about doing live television is that you can react immediately. And that we’ve got, you know, props and costumes here. We can get anything. And if people phones in or texts in or emails we can read it out straight away or phone them. So that’s how we know that we are appealing to the correct audience, and to be totally honest with you, we don’t get a lot of feedback back from S4C.</p> <p>The feedback that we get is from friends, family, and just sensing the feedback you get from how many callers you get, how many emails, how many people compete to win the price. And when you go on location, when you go to schools, when kids talk to you, when you go to schools and they know all the catchphrases from the programme, when they can name all the characters in <i>Amser Coffi</i>, and they say “SOOO” like Aled says. That’s, to me, that’s the measurement of how popular the programme is and how accepted it is, and that it is reaching its target audience, because I know that you can go into a school. And they know about <i>Amser Coffi</i>, they know about all the games we do, they know all the items we do.</p>
Interviewer	How do you select those schools that participate?
Stwnsh Sadwrn 1	<p>That’s just a general plan of attack of targeting all over Wales and going to schools and choosing kids. You know, you phone the school up and you say “We are making Stwnsh Sadwrn”. It was quite difficult when we started because there hadn’t been a Saturday morning live kids TV programme in S4C for 15 years. Absolutely barren landscape, nothing. So, there is a generation of kids who’ve never grown up watching Saturday morning TV. The programme that I</p>

	<p>make, that we make here, we wanted to it to be like the programmes that we watched when we were growing up or when we were teenagers, or when we were a bit younger, and that we still watched when we were 20 or 30, 'cause we were lucky enough, like Stwnsh Sadwrn, you could be 20 and still watch a programme, because it wasn't a kid's programme, it was, there is always that element of humour in the programme that adults will get, and that kids won't. So you have to still be very careful, that you have to make it. You cannot slip into too much innuendo, and sexual innuendo, and double-entendres. But you have to make sure that it is sort of parents can watch as well. It is just the fact that there's humour for everyone. But when we went to the schools to ask for children. I went there, and I said this is the idea of the programme. If you like programmes like <i>Harry Hill</i>, <i>Shooting Stars</i> and just gave them ideas of what, you know, you can gauge their response, you can see their eyes lighten up and say "Oh, yeah, that sounds fun". It's easier now because we have been on air for almost a year so we can go to the school, we can show them a copy of the programme, and by now the majority of them have seen it and they know it, so they really want to come and take part and that's the same process for the finding the families when we go on location. When we go to the schools we ask, you know, "would you like to come to the studio" or "Have any of you got a bunch of friends where we can come to the house" so you kill two birds with one stone.</p>
Interviewer	Are there some areas that are more responsive to that than others?
Stwnsh Sadwrn 1	<p>No, we've got the same response from all areas of Wales, really, you know, there hasn't been any area that we haven't really targeted. Because It's part of our, you know, it's part of S4C's policy that, you know, it has to be inclusive and cover all areas, any programme like ours which is on 2 hours a week for 35 weeks of</p>



	the year has to, you know, concentrate on all areas of Wales. And it's not difficult, not difficult at all.
Interviewer	What is your main objective, for you as a person who works with a group of people to produce a show? What is your ideal?
Stwnsh Sadwrn 1	<p>The idea behind me making Stwnsh Sadwrn is to make a programme that hasn't been seen on S4C for 15 years, and that is to make people laugh, on a live programme on Saturday mornings, and give something to the audience that they can't get anywhere else... because there used to be a programme on ITV on a Saturday morning, and it ran until about 2003 and it was called <i>SN TV</i> and it was presented by Ant and Deck, who now present on prime time Saturday Evening, in ITV they present <i>I'm a celebrity, get me out of here</i> and <i>Push the button</i> so they are mainstream presenters, and that that was, that's my baseline for what the programme should be like. It was watched by kids, by adults, by parents. It had that inclusiveness of audiences that were kids, and the humour for adults as well. We have more freedom making a programme like stwnsh sadwrn that goes out at 9 o'clock in the morning than we do if we were making a programme with the same presenters that went going out at 9 o'clock or 10 o'clock at night.</p> <p>There is more freedom in comedy writing in doing something like this, than there is in primetime on S4C. That's the reality, and I would rather do this than make something for Primetime.</p>
Interviewer	What are the main difficulties you experience?
Stwnsh Sadwrn 1	I don't experience any difficulties now because we've... you know, it's off the ground. But we went through a long period of discussion at the start. We did three pilot programmes before we went on air. Because we had to get it correct, because there was a lot writing, there was a lot of pressure. So... there was a lot

	<p>of discussion with S4C, with executive producers here. Making sure that the programme was right. So the pro... it wasn't a problem, but it's persuading the people that you are right, and to trust you.</p> <p>And you have to be confident in yourself and say well, I am producing this programme, you know, we've won the tender to produce these programmes, you have to put your trust in us.</p>
Interviewer	Is there any difficulty with either the register or the specific regional variety of the language that is used in the show?
Stwnsh Sadwrn 1 (16:20)	<p>No, I think one of the strongest points about the programme, and it's something I fight regularly, because I've, I've learned Welsh myself and then I've taught Welsh as a second language, so I know that communication is the most important thing but language has to be correct, and also we have to follow guidelines, that our presenters have to have...hmmm... very correct language.</p> <p>But, at the same time, in a 2-hour live programme that is hectic, slip-ups are to be expected and we've reached the point, quite early on, really, where S4C are not really that concerned about them. Because we stand our ground here and say, (16:30) and I always argue this as well, that because language is always evolving... You know, our presenters are as correct as they can be, but there are different guidelines for guests. Guests don't have to have perfect Welsh. And I think we really represent, because we have kids in the studios, and we have different kids on location, you're hearing a language that is spoken every day, in schools or at home, or in the playground or in classroom. And you hear how people speak to each other. Welsh is quite different to English in the broadcasting sense. You know you've got a written standardized language in Welsh which is very different to spoken, so we have to find that middle ground, where the delivery is still correct. But slang will pop into it, and in something</p>

	<p>like <i>Amser Coffi</i>, which is a sketch, because you are in that dramatic environment, you are allowed to put a little bit more... because you're creating characters, those characters are allowed to say things that the presenters wouldn't be allowed to say. It's the same thing if you had puppet. If you want to say anything the presenters cannot say, make a puppet say it.</p> <p>'Cause puppets get away with loads of things that presenters can't say. The minute you put something in character you've got a licence to be a bit more...umm...</p>
Interviewer	Do you have any, conscious, do you make any conscious decision in any way in the show to try to portray different varieties of the language, or different areas...
Stwnsh Sadwrn 1	<p>Well, that's there every week, because the guests, whoever the guest is. Wherever the school is from. If we are on an OB. For example today we had, the two guests one was from Cardiff, one was from Neath, the school was from the Rhumney valley, and we were in a place near Aberystwyth, plus we got Northwalian presenter and on Westwalian presenter so you've always have a variety of accents. We always try and make sure that the guests and that the crew in the studio you know, some opposites, i.e. one is northwalian and one's southwalian. But it's not, it doesn't always work like that. And we don't get picked up on that.</p>
Interviewer	Do you get issues of, umm, you say it's a live show, of the odd word in English
Stwnsh Sadwrn 1	Yeah, we do.
Interviewer	Or a sentence coming in?
Stwnsh Sadwrn 1	<p>Not sentences, but the odd word... I think Llois said <i>peelio banana</i>, instead of, I would say, <i>tynu'r croen</i>, you know, pull the skin off. We've got... Angharad, the</p>

	<p>executive producer and I, have talked through this and said that certain things, you know, are more, are acceptable on <i>stwnsh sadwrn</i> than they perhaps would be during the links, during the week. And I totally agree with that, and I know, perhaps S4C, perhaps there would be people who would complain, but I would, you know, I would stand up and say, well, that's language and that's how people speak. And if you look at the little, perhaps the little slang that is thrown in, compare it with the rest of the language that is in there, there might be a 2% of slang and then 98% is correct.</p>
Interviewer	What do you use as a guideline for correct welsh then?
Stwnsh Sadwrn 1	<p>My knowledge, the executive producer's knowledge, presenters' experience, and that means that they know where their guidelines are, about what they're allowed to say, i.e. Llois and Alyn won't talk to me in the same way that they'll present, but the reason they're chosen it's because they've got a very direct and simple manner about them when they present; very conversational, very friendly. They're not really authoritative or sort of, as if they're speaking, as if they're reading the news. That's... they're chosen and they know, they know the rules that's why they're chosen. They are the most experienced presenters in that field, around them, and they can adlib, and they can go off-script , and they can come back; they know how to talk to guests, they know how to talk to kids, they know how to talk to people on the phone. You know, and obviously we have to keep that under tight, we have to keep a tight grip on that, that they don't make mistakes... but they'll make mistakes... they won't really make mistakes. You know, lesser experienced presenters will make mistakes. But it is too late when something is gone out on the air. But luckily for us, and I know it is a terrible excuse, is used, if it's gone, it's gone. It's live, it's happened, it's gone. We're lucky in that respect that it's live, once it's gone, people quite often forget</p>

	<p>about it. It is still on tape, it is still being recorded, it's still there, it is still kept in a library, and we have it, and S4C have it. But I think you've got more leeway doing a live programme like this and people are a bit more forgiving. But I would never... that's no excuse for - not bad language, but bad language skills. Because these presenters know what the rules are, and then they wouldn't slip into slang, or you know, through English words in, if ... needlessly. And that's the whole point of having read-throughs and rehearsals, is that any bad habits or any words that they, you know, might want to throw in, they say them in the read-through and we go: "well, you can't say that" or "use this word instead" or "say it a bit differently". So that's... that's the job of the producer or the executive producer, is to, you know, we write the scripts, we send the scripts to the presenters, they read them home, they come in. And when we do a read-through, things like that are reined out, early on, so that hopefully you don't get slang or English words popping up. But, someone, a presenter might react to something that one of the guests says, and it's quite acceptable that they do that, and they are encouraged to do that, to react to, obviously, what's being said on the programme. But you trust... there's that whole issue of trust, you trust the presenters.</p>
Interviewer	In how much do you think the programme represents your own identity?
Stwnsh Sadwrn 1	<p>Well, it's my dream job, and when I was asked to do it, I just knew I could throw myself into it. And someone said it's like my brain on the television, it's exactly, it's just all... you know, the majority of it are my ideas, I write it every week, I come up with the ideas for <i>amser coffee</i> for the story, we created all the characters. And because I think I do a lot of voice-over on the floor, that gives me a lot of input directly live into the programme as well, because, again, like I said about having a puppet or having a character. if you've just got a voice-over man that gives you, my face isn't on screen, I can react straight away to</p>

	<p>something. I used to be a presenter as well, I presented for about five years, so I did a lot of... I did a lot of live television and hundreds and hundreds and hundreds of hours of music television and stuff like <i>amser coffi</i> sketches and entertainment but always did it for an audience, a late night audience of 11 o'clock at night, and really this is no different, there's no difference in the humour, it's very, it's almost childish, it's child-like. I think because I've got a very, you know I love comedy, I've got a very child-like sense of humour in that sense. I've also, I taught for five years as a teacher. I know, I know the importance of communicating with children, and communicating correctly and directly with them. And I, you know, I believe that I am on the same level. I can communicate in the same level with them, without excluding people. So, there's, yeah, there's a lot of me in this programme. And that, It is not an ego thing. But I'm glad I've got the chance to do it. And it's really important for S4C and for the company, and for me as a producer, that we leave something, you know, not leave it behind, when it's gone, but that we started something back up again that hasn't been going for 15 years. And that hopefully in 10 years, kids would go "oh, <i>stwnsh sadwrn</i> that was brilliant!" 'Cos that is the biggest compliment someone can pay to you, is that they remember, you know, was something they watched in their childhood. And they'd go "Oh, I'd love to make a programme like that", you know that we inspired people, that may not even think about watching S4C, these kids, and you can get them in the study, or we can go to their house, or they watch and they can phone in and they realize that the Welsh language isn't something stuffy and old-fashioned, that it's about just making it as... it sounds terrible...but the fact that they don't have to think about what language it's in. It's just funny. And that it stands up with the humour that you'd get on any programme that they watch like on 'Harry Hill' or 'I'm a celebrity, get me out of</p>
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	<p>here' or these, you know, the big primetime programmes that they watch. 'Cos they do watch comedy programmes in English but, they tend to watch more adult programmes, you know, mainstream, not really children's programmes on CBBC. That's what I was saying I don't write it as a children's programme, just write it as a funny programme, that's the base line of it. It's just I'm quite lucky I think that I know what makes people laugh, and not everyone is going to like it, obviously, but that's why I'm doing the job. That I know what's funny and, you know, you have some sort of humour filter, to know what's funny and know what isn't. And it's brilliant because we are surrounded by great people as well, we've got brilliant presenters and they can, you know, as I said, they can Ad-lib, they can react to anything, they can do a bit of acting as well, and the thing is that they love it, they absolutely love doing it. And that's... at the end of the day that's all I can ask for, is that they enjoy doing it, I love writing it, and the reaction we get is great. That's the answer.</p>
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## LI Stwnsh Sadwrn 2

Interviewer	What do you consider it's the most important thing about the work you do for the programme?
Stwnsh Sadwrn 2	For the previous programme I worked for?
Interviewer	Yeah
Stwnsh Sadwrn 2	The most important thing... finding, getting the kids in the programme. I can't remember because it was a long time ago. Getting the kids on the programme. Hmm. Going through the script, making sure we get the correct props, making sure there are people on the phones to answer the phones. The props include cooking stuff, enough props for the <i>Ant yn erbyn AI</i> for the gunjing and everything. Make sure travel arrangements/hotels for people travelling far. Make sure they know, that we will be picking them up the following morning to come to the studio. Making sure I've got petty cash on hand to reimburse people the travel costs, keeping everybody happy, the crew and everybody, and the kids happy instead of speaking to the parents downstairs, because they're happy. Going through the script making sure I know where I should be, stand-by different items.
Interviewer	You mentioned amongst the things that it's getting the kids and everything, how do you select the kids?
Stwnsh Sadwrn 2	Well, Elin and Ian went out to the schools, so we had a database of the kids, so it's just a matter of going through the kids, who picked up first, since we've got like a list of say 6 to 10 kids of every school, so we just go through the list then.
Interviewer	Right, with the case of...
Stwnsh	Or just Elin and Ian decide I like this... la la la la la... and then we pick them.



Sadwrn 2	
Interviewer	When you are getting the props, how do you do that, how do you go about that?
Stwnsh Sadwrn 2	Shopping, make a prop list. We go through all the script, and all the things, and all the required props and we make a list and then go shopping.
Interviewer	With the guests, how do you select the guests?
Stwnsh Sadwrn 2	The producer does that.
Interviewer	The producer does that... ok. When you are preparing thing, do you have any work in the script or anything like that? Do you give ideas, or anything?
Stwnsh Sadwrn 2	At the beginning of every week we brainstorm. Like the presenters' task... because we've got different themes at the beginning of each week, so we adapt some, some items around those things so we brainstorm and we give ideas. What could work, what couldn't work, that kind of thing.
Interviewer	Are you able to work the whole time through the medium of Welsh?
Stwnsh Sadwrn 2	Yes. Am I able to work through Welsh?
Interviewer	Yes... Like in the phone, and...
Stwnsh Sadwrn 2	Yes, Welsh is my first language so I always speak Welsh.
Interviewer	And do you get any issues in which, for any reason, somebody uses a different language?
Stwnsh Sadwrn 2	I speak English to some of the parents who don't speak Welsh, or, say, phoning to book a hotel, you know. If people on the other line were to speak English so I'd speak English to them.
Interviewer	And the places where they've gone, or where you've done another work for the

	programme, are they in any specific region, any specific part of Wales?
Stwnsh Sadwrn 2	Well, the actual show?
Interviewer	Yeah...
Stwnsh Sadwrn 2	It has been live from different locations, but I've been in the studio all the time, really, I was meant to go out once but the snow stopped me. So I couldn't go out.
Interviewer	In the gallery, because I saw you working the other day in the gallery...
Stwnsh Sadwrn 2	Yeah
Interviewer	I heard that some people... some people were not speaking in Welsh, or there was some information going on in English
Stwnsh Sadwrn 2	There was some En... yeah... the switcher speaks English, so she speaks English. And the VT OP operator speaks English, as well. Sometimes they sub, so we have a Welsh one and an English one.
Interviewer	And in the show what do you think... what kind of identity does the show represent, as a show?
Stwnsh Sadwrn 2	What's it represent? Fun, entertainment, lots of happy people. Lots of energy and life buzz. A good motivator for Saturday morning. Gets kids involved.
Interviewer	What would you consider that makes it different from other shows that would be available in other channels.
Stwnsh Sadwrn 2	Well, it's Welsh to start with, so, you know, all the other programmes are in English, so we Welsh people have an advantage that this is for them, targeted especially for them. What else... yeah... why is it different? Well it's focused for the Welsh, because we've got Welsh celebrities, we talk about Welsh current

	<p>affairs, talk about Welsh events, and things that are happening in Wales, and we target it to that, really. We do mention English, English stuff, no we don't know... not do that, but it's a Welsh-based programme, I would say. Maybe the producer would disagree. I don't care [laughter].</p>
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### LI Stwnsh Sadwrn 3

Interviewer	The first question is...
Stwnsh Sadwrn 3	Do I answer in Welsh or English?
Interviewer	You can choose. But I cannot ask you properly in Welsh.
Stwnsh Sadwrn 3	Ok
Interviewer	What is the main objective, or your main goal, when you are producing or working for the show?
Stwnsh Sadwrn 3	I think the main thing is to make sure that the programme runs smoothly and that we manage to do everything that we aim to do, you know, when we started rehearsing and stuff like that, so probably making sure that each item works, and that we... we know that it's a live programme so we are always, we're always making sure that we get our cues, etcetera, and that we don't make it look as though it's, you know, that it's rough on screen, so that would be the main thing, that's all.
Interviewer	How do you undertake the research for the programme?
Stwnsh Sadwrn 3	How do I what, sorry?
Interviewer	How do you undertake research for the programme, or how do you do, yeah, for example, the information on who you are going to invite...
Stwnsh Sadwrn 3	It depends. If we're talking about guests, etcetera, it depends on what kind programmes are on S4C at that specific time, so we tend to, sort of, get somebody who's quite current, you know, doing a new show, and that's on a couple of weeks, we get them one, so that we can make sure that we publicise

	that, etcetera. As for kids, we try to get kids from everywhere, every part of Wales basically, so we try to be North Wales, South Wales, West and East and just juggle that around. And then for things like research for the actual programme itself, it totally depends on things like... you know, we've got like a theme for every week usually, so it's like, let's say, national burger day, or something, that's... from that's point is where we will start our research, getting facts about it, deciding on what we're going to cook to do with that theme, and stuff like that, really.
Interviewer	So, in the case of the kids, how do you select them, then? You mentioned that they are from all over Wales...
Stwnsh Sadwrn 3	What we do is going around several schools and... (laughter) Meleri's watching me... Looking around several schools, and sort of, see about 10 kids and then choose. We usually have about 5 kids in the studio, so then, say if the fat 10 of them are really good, because we ask the teachers, basically, can we choose 10 who are interested, who are quite, happy to be in front in the camera, who have interest in the TV industry and stuff like that. So then we go see those kids at the school we've chosen and then we'll choose five to come to the studio, but, say, if 10 of them are good enough, then we'd have 5 for one programme and then maybe the next block we'd have the next five. So yeah, that's how we choose them.
Interviewer	In the show, do you believe that they balance different ways of speaking Welsh?
Stwnsh Sadwrn 3	What do you mean, as in....
Interviewer	Different versions of Welsh
Stwnsh	Do we have to...

Sadwrn 3	
Interviewer	Yeah
Stwnsh Sadwrn 3	Because we've got, obviously, we've got three presenters who are from ... although Alen and Llois are from sort of quite close to each other up in North Wales, but Ant, the other one is from West Wales, so the Welsh is totally different. I mean, when I say totally different, they've got different words for different, you know... which means different things, because I am from North Wales, so I sort of understand more, an... Al and Llois, say, and that's true, I think, with the guests and with the kids it depends where they're from, and what we usually try to do as well, 'cause when we've got a programme when we've got studio and then half of it is on location, we try and sort of juggle that, make sure that, you know, say, if we're in North Wales, we'd try and get kids from South Wales in the studio, then, so that we sort of cover the whole of Wales, rather than just ...
Interviewer	And regarding the language that they speak, how do you decide upon the usage of the language within the show?
Stwnsh Sadwrn 3	The kids, now, or just...
Interviewer	In general, how it works for the kids, how it works with the presenters...
Stwnsh Sadwrn 3	What do you mean, how do I decide, as in...
Interviewer	Well, in the case of doing the script or preparing the script you mentioned that there are at least two varieties... so how do you choose which one is being used.
Stwnsh Sadwrn 3	Oh, I see, so like certain words... and certain... I don't think we necessarily choose, it just depends... especially with the presenters, it depends, they are

	quite... they try to be quite neutral in the way they speak, but say if they do use certain words that some parts of Wales wouldn't understand, we do try, you know, then try to get somebody else to explain "that word means <i>whatever</i> " and they have a bit of a banter about it. As far as the kids are concerned, it's quite difficult, because obviously they are not scripted, they just turn up on the day, and you can't, you know, even though you try to brief them before they go on air. They can come... especially, one thing they tend to do is use a lot of English, because they are used to using a lot of English. You cannot really monitor that, because it just happens. It's natural for them. So that is probably quite difficult.
Interviewer	And when you go and interview the kids that are going to be on the show, do you talk to them to see, in that sense, whether they use...
Stwnsh Sadwrn 3	You know, probably one of the main reasons we go to schools is: 1. To see how confident they are, and if they have a true interest in it; and also to see how good their Welsh really is. And some schools, especially, depends, there are some areas of Wales where the Welsh would not be as strong as other areas, but then you've got to take that into account because they still speak Welsh, they are Welsh speakers. So, you should, sort of allow them to have, you know, to go on television, basically.
Interviewer	Are there specific spaces in which you would say that there are bilingual settings.  I saw, when I was here, that, for example, in parts of the script things were written in English.
Stwnsh Sadwrn 3	Oh yeah
Interviewer	And in the gallery, occasionally they were using English, for certain commands more than anything else. What is the reason for that?

Stwnsh Sadwrn 3	I would think, from the gallery point of view, sometimes, I mean, for example, we've got one, a couple of people who work in the gallery who are not fluent Welsh-speakers, I mean, they understand it but not enough to sort of deal with it on a two-hour live programme, so... and also, I mean, I think – I might be wrong saying this, but – I think it's true mostly in any Welsh TV programme. Especially things like countdown before we go into break, it's always "ten, nine, eight" rather than "deg, naw, wyth...". I mean, I think from the directors' point of view, his commands and stuff are in Welsh, because it's easier for the presenters to sort of, especially if it's during, you know, during the programme, that they can have someone talking in Welsh to their ear, so that they don't have to translate it before acting upon what they've been told. And I think, script-wise, things like running orders are usually in English, again, it's just...
Interviewer	And then, in the looking for the information that you are going to do for the, you know, things that the presenters are going to say during the show, the little bits of information (oh, yeah), do you search for those through the medium of Welsh, or through the medium of English?
Stwnsh Sadwrn 3	I would say probably about 98% of the time through the medium of English and then translate it, because it's far easier than...
Interviewer	The same with, as I saw, the editing software, and things like that, that are all in English.
Stwnsh Sadwrn 3	Yeah
Interviewer	It happens all over the world (laughter)... I had another question regarding that. What standards do you follow for the language usage, what do you use as your guide for (that)?



Stwnsh Sadwrn 3	<p>It's difficult, I mean, and obviously, everybody would probably be different... I'm quite, you know... We try and be as accurate as... you know, as in try not to use any English words and try and be completely correct in the way that they're spoken... but, really, especially for something which is live TV programme you want it to sound natural as well, so, you know, I personally, I wouldn't worry if there are a few English words, and if it's very slang and stuff like that, because that is how people would speak naturally anyway.</p> <p>And especially for kids, they would definitely prefer that than if you are speaking as sort of be talking as though you are from the bible or something, you know what I mean?</p>
Interviewer	And, another question is, what makes Stwnsh Sadwrn different than any other shows? Or special?
Stwnsh Sadwrn 3	Any other shows in Kids' respect or just any other...?
Interviewer	Yeah
Stwnsh Sadwrn 3	<p>I think because it's a live for two hours, anything can happen, there's no... you've got a read-through and a walk-through rehearsal, but that is as far as it goes.</p> <p>With other programmes you've got the luxury of doing four, five takes if something's wrong. With this you haven't, it's just one off and that's it. I think that's quite nice because you, sort of, work from the beginning of the week until Saturday, to sort of, get what you want out of the programme, and then at eleven o'clock on that Saturday you forget about that programme and you come back into the office and you start fresh again. And that's nice because it's always current, it's always fresh in everyone's minds rather than... it doesn't go stale, I don't think, you can add things to it, because you don't, with lots of</p>

	programmes they are recorded two or three months in advance, so then you cannot change anything because that is how it is. But with this you could have last-minute changes, ten to nine, and we've done that sometimes, added things onto the programme on Saturday morning, just because we can, and because it actually makes it a better programme if you've got that--- so that's what I would say.
Interviewer	So how does it work with the feedback during the show, when you get phonecalls or messages?
Stwnsh Sadwrn 3	Yeah, we get quite a lot of phonecalls, kids wanting to compete in the games, or... because we've got a prize as well, they always, that's really good sort of to get the kids involved, 'cause they don't do it for free, they obviously want something. But there's a very good feedback at the moment there's quite a lot of kids phoning in. On average I would say 80 to 100 kids, and that's quite a lot
Interviewer	And in the case of the feedback that comes in text messages or that it appears on the screen, how do you go about what appears on the screen? Because I would assume you don't put everything that they send.
Stwnsh Sadwrn 3	No, I mean, we've got three people on the phones who also monitor the emails and the texts and they write everything down on a piece of paper and that would go down to the gallery where we've got somebody who types that so that it goes on the screen. So if there is anything that that person would find that would be offensive or wouldn't be appropriate then obviously they wouldn't... they'd probably talk to the producer and make sure that, you know, that they're happy and they don't put that on screen. But most of the time is "Hello, from ta ta ta" or "Happy Birthday", you know
Interviewer	What do you think that specifically the show represents? What does it show?

Stwnsh Sadwrn 3	What the show represents... I think it represents a bit of everything really, it represents that Saturday mornings should be fun and exciting for kids... it represents... I don't know, it's quite a difficult question (nervous laughter).
Interviewer	It tends to be, yes. So, to phrase it another way, what do you think it's the identity of the show?
Stwnsh Sadwrn 3	I would say, if I were to, sort of, like, describe <i>Stwnsh Sadwrn</i> into 3 words they would be: Fun, messy... and... I don't know what third.... For me, it's about I wouldn't say it's educational even though there are little facts about certain things, or you get to know whoever is pre... certain guests, you get to know more about them. But it's certainly not about that, it's about having fun and enjoying your Saturday morning in front of the TV

## LI Stwnsh Sadwrn 4

Interviewer	I was going to ask you first, what do you think is the most important thing for you or for the programme itself, what is the most important thing it has to achieve?
Stwnsh Sadwrn 4	The programme itself, to, I would say to entertain the audience, the children that are watching. It is really important that they enjoy the programme, that it's entertainment for them. Because at the end of the day, they are the viewers and we've got to keep them happy.
Interviewer	I've seen the show and everything, and I was wondering, how do you select people who appear in the show?
Stwnsh Sadwrn 4	Well, what we do is we phone the school up, and I've been doing this today, and we would ask... I phoned them up and asked them, I'm looking for year nine people, so I'm looking for 10 of them, they have to be cheeky, they've got to be loud, they have to be naughty, the naughtier they are, the better they are. They have to be willing to gunge, and to be silly things, and to be able to perform, to make pranks of themselves. So they basically give us the naughty children or the children with a bit of cheek. So then we would go into the school, we show them a DVD of the programme, a cut-down version of 10 minutes, quarter of an hour. And then they would, sort of, the children say who'd want to take part. And then basically you chose the children that talk the most, that are quite quick, you know, that have a lot of character.
Interviewer	When you select them do you also use linguistic choices, I mean, do you check how they speak?
Stwnsh Sadwrn 4	Yeah, we do, it does help that they've got a good level of Welsh, but it doesn't really matter that much as well as long as they can communicate, that is the

	main thing.
Interviewer	And in the case of when they are here or when you go on an OB, do you do anything specific to try to balance that out? Because I realised when I was here, there was a school from the Rhymney Valley, I think...
Stwnsh Sadwrn 4	Oh yeah,
Interviewer	And you were up near Aberystwyth...
Stwnsh Sadwrn 4	Yes, Bronnant
Interviewer	Bronnant, yes.
Stwnsh Sadwrn 4	Well, that is different again. When I select the children that are on location, what usually happens is either I know, sort of know them through somebody, but that particular family their son was a big fan, and he was ringing in every week – so we’ve got a list of all the children that ring in – so I just had to ring the family and say “would you be interested in maybe being on the programme”, and they said “yeah, we’d love to”, so I went down to see, and he had a sister and younger brother, so, perfect, you already had three children there. And once they brought their friends along as well... so, then I, when I actually went to see the family I invited the friends to come home after school, as well, to see what they were like. And it’s a different environment, because they are in their own house, and they’re playing, and I tend to play games with them, and ask them silly questions, and say jokes and things. They are more relaxed. And that is how I choose them when I actually go to their homes. But it does help if they’re fans... you know, I still show them the DVD and everything. But I always think the children are more relaxed when we are filming from the home, because they

	<p>don't realise they are actually on TV, they think the whole thing is a big game. And they always say, "are we actually on TV now", and when I explain that its live and that whatever you say, you can't take it back, that's it then. They, sort of, sit back and think, "hmmm, okay". But it's very funny, because they're just so innocent that they don't realise.</p> <p>We also go for different age on locations, so we've got a variety of age. From, sometimes from five, you know, up to 14-year olds, and when they come in to the studio they are 13 usually, 13 or 14.</p>
Interviewer	And who are the presenters? Do you go with presenters?
Stwnsh Sadwrn 4	Yeah, Geraint and Tudur, the two male presenters. And they've worked with each other for the past three years now so they've got a good banter between each other.
Interviewer	Are they from different parts...?
Stwnsh Sadwrn 4	Yes, Tudur is from Mid-wales and then Geraint is from South Wales.
Interviewer	And that's something you also do with the presenters here?
Stwnsh Sadwrn 4	Yes, we've got 6 presenters.
Interviewer	How about guests, how do you select the guests?
Stwnsh Sadwrn 4	How do we choose the guests... well, usually whatever programme that's being aired on S4C at the moment, Children's programmes that, you know, sort of, to plug that programme, whatever's on, we'll invite the guest to come on the programme, whatever is going on, it depends. Well, let me think now (sigh). You know, if there is something going in with the Olympics, or the Football, or any sports, we'll get a sports person in, and as I said, if they are featuring in any

	particular programme, we'll get them in.
Interviewer	What kinds of elements do you think that appear on the show that reflect any kind of identity or what specific kind of Identity do you think is reflected on the show?
Stwnsh Sadwrn 4	What do you mean exactly? whose identity? my identity?
Interviewer	Yeah, yours... the identity in general, what identity is shown in the show, whose identity then?
Stwnsh Sadwrn 4	I don't know, it's just silliness, so I don't know if it actually shows any identity.
Interviewer	That's not what Ian claimed, he claims that it's his identity.
Stwnsh Sadwrn 4	Oh, he would, because he's the producer. As in, yeah, it is his humour, definitely, especially the sketch. In the sketch that is all of his humour, that's everything he does, but the games and everything. But we do think of the games together, but yeah, he has more of his stamp on it because it's his baby. And then I have more of my stamp because I am on location. But I choose, it depends, on what's happening that week, sometimes it's chocolate week, and sometimes it's poetry day, or last week it was national pie day. So I just take that and be silly with it basically.
Interviewer	In regards to the use of the Welsh language, what are kind of the system of, what are the guidelines that are used for the way that the presenters speak, or for the way that people speak in the show?
Stwnsh Sadwrn 4	Well, they've got to <i>treiglo</i> [laughter]. Their Welsh has to be correct, because, obviously, the children at home are watching them, so we don't want them to repeat what the presenters are saying if they are not talking in the correct

	manner, basically. So their Welsh has to be quite perfect.
Interviewer	How do you define that?
Stwnsh Sadwrn 4	Well, you just have to correct them when they make mistakes.
Interviewer	And what is that standard? Where does that standard comes from?
Stwnsh Sadwrn 4	It's a high standard. Well, It's one of S4C's policies, that you have to...
Interviewer	Yeah, but, what is the standard? who defines... how is it defined?
Stwnsh Sadwrn 4	I don't really know. (Laughter) I'll come on to that. It's just the rules that we have. And then we just have to follow them, it's just, you know, you have to talk your best Welsh and the correct Welsh, especially for children.
Interviewer	But there is no book that says "the proper Welsh should include" or "should always be"?
Stwnsh Sadwrn 4	There is a lot of books that say "this is the proper Welsh" but lots of people who argue as well, so it's... that's a complicated one.
Interviewer	Yeah, that's a good answer actually, I think. (laughter) What other things do you try to balance. You've mentioned already that it tries to balance people who are from one part of Wales or another part of Wales. So that you get...
Stwnsh Sadwrn 4	The different accents, because that is really important. As we said... so Geraint, the presenter, is from South Wales, and Tudur is from Mid-wales, and you'll find that Mid-walian children prefer Tudur and the South-walian prefer Geraint. But Geraint's also got family up in North Wales so he can turn his accent to be North-walian as well. But it is... Because North-walians sound really different from South-walians and Mid-walians, so it's, yeah, it's really important to get the accents properly. Not to get them properly, but that the children can understand



	you.
Interviewer	How about with the appearance in English, does English pop up in the show?
Stwnsh Sadwrn 4	No, we can't have any English words. It's a big no-no for us, really. If the child says an English word when rehearsing, I would then correct the child and give the child the Welsh word to say. It's really... because S4C, you know, it's Welsh-welsh-welsh, we don't want to push any English, at all.
Interviewer	And what happens if it comes up live?
Stwnsh Sadwrn 4	You can brush over it, you know, it's, 'cause, for example, you'd say 'cool', but it's okay to say 'cool' in Welsh as it is in English, as long as you say it with a Welsh accent it's okay (laughter) that's the way around it, saying it in a Welsh accent.
Interviewer	That's good, yeah. What do you think is what makes the show different than any other show available?
Stwnsh Sadwrn 4	What makes it different --- the comedy in it, the mess that we present in the show, the different children that we have on, the cooking. What else do we have? The competitions, just, I think it's a mish-mash of everything, basically. It keeps everybody happy.
Interviewer	Is the, would you say that the show is especially or particularly Welsh?
Stwnsh Sadwrn 4	Yes.
Interviewer	Why?
Stwnsh Sadwrn 4	Because it's a Welsh programme, for, I suppose, Welsh speaking children. Especially... I mean, for learners as well, there's subtitles but I suppose if you are a child it's just easier for you to follow if you know your first language Welsh. But yeah, it's definitely a Welsh programme.
Interviewer	So besides the language what would you say that is Welsh about the programme

	itself?
Stwnsh Sadwrn 4	Nothing. Apart from the language, nothing. 'Cause, obviously, you gunge in any programme on CBBs, you play stupid games, you dress people up in baby costumes, you still do cooking, you still have sketches. The only difference is the language.